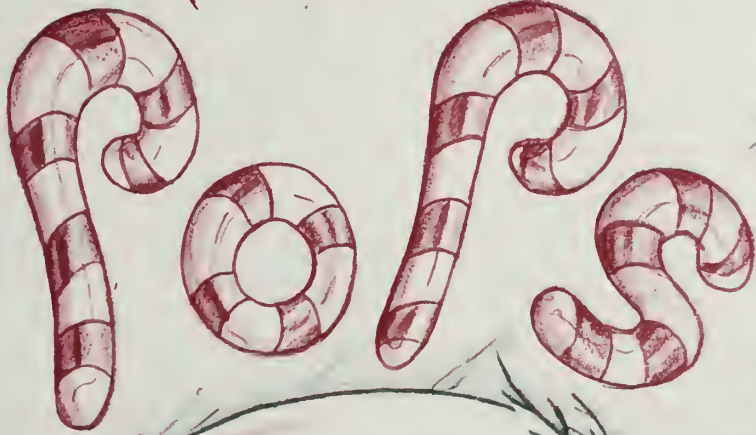


Christmas at



1992

M. DiVico



On behalf of all the 45,000 men and women of Northwest Airlines, it is our great privilege to be associated with the fine standards and tradition of the Boston Pops and its patrons.

We wish all of you a very wonderful Holiday Season and best wishes for a safe and Happy New Year.

Sincerely,

A handwritten signature in black ink, reading "John H. Dasburg". The signature is stylized with a large "J" and "D".

John H. Dasburg
President & CEO
Northwest Airlines

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THE BOSTON POPS ORCHESTRA

JOHN WILLIAMS

Conductor

HARRY ELLIS DICKSON

Associate Conductor

Laureate

RONALD FELDMAN

Assistant Conductor

First Violins

Tamara Smirnova-Šajfar

Leo L. Beranek Chair

Laura Park

Edward and Bertha C. Rose Chair

Bo Youp Hwang

Lucia Lin

Gottfried Wilfinger

Fredy Ostrovsky

Leo Panasevich

Alfred Schneider

Raymond Sird

Ikuko Mizuno

Amnon Levy

Second Violins

Vyacheslav Uritsky

Ronald Knudsen

Joseph McGauley

Leonard Moss

*Harvey Seigel

†Jerome Rosen

*Sheila Fiekowsky

Ronan Lefkowitz

*Nancy Bracken

*Jennie Shames

*Aza Raykhtsaum

*Valeria Vilker Kuchment

*Bonnie Bewick

*Tatiana Dimitriades

*James Cooke

*Si-Jing Huang

‡Joseph Conte

‡Joseph Scheer

Violas

Robert Barnes

Joseph Pietropaolo

Michael Zaretsky

Marc Jeanneret

*Mark Ludwig

*Rachel Fagerburg

*Edward Gazouleas

*Kazuko Matsusaka

‡Emily Bruell

‡David Rubinstein

Cellos

Martha Babcock

Helene and Norman L.

Cahners Chair

Sato Knudsen

Joel Moerschel

Robert Ripley

Luis Leguia

Carol Procter

*Ronald Feldman

*Jerome Patterson

*Jonathan Miller

*Owen Young

Basses

Lawrence Wolfe

Joseph Hearne

Bela Wurtzler

John Salkowski

*Robert Olson

*James Orleans

*Todd Seeber

*John Stovall

Flutes

Fenwick Smith

‡Elinor Preble

Piccolo

Geralyn Coticone

Oboes

Keisuke Wakao

Wayne Rapier

English Horn

Laurence Thorstenberg

Clarinets

William Hudgins

Thomas Martin

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti

Roland Small

Contrabassoon

Gregg Henegar

Horns

Richard Sebring

Daniel Katzen

Jay Wadenpfuhl

Jonathan Menkis

‡Richard Menaul

Trumpets

Timothy Morrison

Peter Chapman

Thomas Rolfs

‡Bruce Hall

Trombones

Norman Bolter

‡Douglas Wright

Bass Trombone

Douglas Yeo

Tuba

Chester Schmitz

Timpani

Everett Beale

Percussion

Thomas Gauger

Frank Epstein

J. William Hudgins

Fred Buda

Rhythm Section

Bob Winter—piano

Fred Buda—drums

Harp

Ann Hobson Pilot

Personnel Managers

Lynn Larsen

Bruce Creditor

Librarians

Marshall Burlingame

William Shisler

James Harper

Stage Manager

Peter Riley Pfitzinger

*Participating in a system
of rotated seating within
each string section.

†On sabbatical

‡Substituting

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The Holiday Season with The Boston Pops

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the lives of music lovers nationwide and around the world.

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Contribute \$50 and receive a Friend's membership card entitling you to a 10% discount at the Symphony Shop, an invitation to the Friends' Open House, advance information about Opening Night at Pops 1994, a schedule of "Evening at Pops" broadcast dates, and the BSO's informative newsletter.

Contribute \$150 and also receive special recognition in the 1994 Boston Pops program book.

Contribute \$250 and also receive an *Advance Ticket Order Form* the the 1993 Christmas Pops concerts! (to qualify, your gift must be made by August 31.)

Contribute \$500 and also receive the most recent Boston Pops recording conducted by John Williams.

Contribute \$750 and also receive the poster "Summer Evening on the Esplanade" (unframed), autographed by John Williams.

Contribute \$1500 and also receive two table seats to the 1993 New Year's Eve Gala *or* the 1994 Opening Night at Pops. We'll include a bottle of champagne plus an invitation to a closed TV taping and reception.

Contribute \$6000 and also receive the opportunity to conduct "The Stars and Stripes Forever" at a spring Boston Pops concert (limited availability).

Contribute \$15,000 and name a concert. Receive all of the above, plus the opportunity to name a Boston Pops concert in tribute to, or in memory of, an individual you designate.

For further information, contact Constance B.F. Cooper,
Director of Boston Symphony Annual Fund, at (617) 638-9251.

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Please make your check payable to "Boston Pops Fund,"
Boston Symphony Orchestra, Symphony Hall, Boston, MA 02115.
For information call (617) 638-9251.

Be a Friend of the Boston Pops

JOHN WILLIAMS

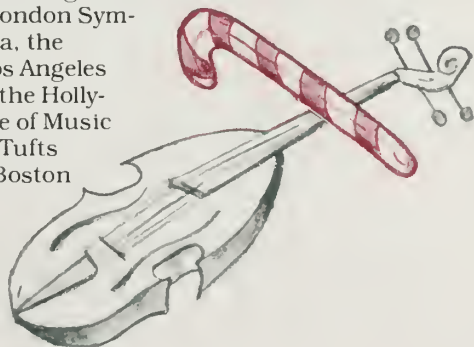
In January 1980 John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the spring 1993 Boston Pops season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Stanley and Iris*, *Always*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* In 1992 he received two Academy Award nominations, for the score to *JFK* and the song "When You're Alone" from the film *Hook*. He recently completed the music for *Home Alone 2* and is working on scores to two new Spielberg films.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the theme for the 1988 Summer Olympics held in Seoul, Korea, and a clarinet concerto, which was performed at the 1991 Boston Pops concert at Tanglewood. Other recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops in Space*, *Pops on the March*, *Aisle Seat*, *Pops Out of This World*, and *Boston Pops on Stage*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America*, *the Dream Goes On*, *Bernstein by Boston*, *Swing, Swing, Swing*, *Pops in Love*, and *By Request . . .* featuring music of John Williams, Holst's *The Planets*, *Digital Jukebox*, *Pops Britannia*, featuring music of the British Isles, *Salute to Hollywood*, *Pops à la Russe*, an album of favorite Russian music, and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, which includes "This Land Is Your Land," "Simple Gifts," and "Theme for Earth Day," and a new Christmas album entitled *Joy to the World*.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from Berklee College of Music in Boston, Northeastern University, Saint Anselm College, Tufts University, the University of South Carolina at Columbia, Boston University, the New England Conservatory of Music, and the University of Massachusetts at Boston.



HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston. In addition, he remains active as a conductor of the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government and was named an Overseer of the Boston Symphony Orchestra last year. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991, Mayor Raymond L. Flynn dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece. His latest honorary degrees were awarded in 1987 by Boston University, the New England Conservatory of Music, the Boston Conservatory, and Framingham State College.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.



RONALD FELDMAN

Since joining the Boston Symphony Orchestra's cello section in 1967 at the age of nineteen, Ronald Feldman has received critical acclaim for a wide variety of musical achievements. Increasingly in demand as a conductor, Mr. Feldman was appointed Assistant Conductor of the Boston Pops Orchestra in 1989, having appeared as guest conductor with the ensemble for three consecutive seasons at Symphony Hall and in 1987 at Tanglewood. Mr. Feldman is currently conductor of the Boston new music ensemble Extension Works. Formerly music director and conductor of the Worcester Symphony Orchestra, Mr. Feldman was also music director and conductor for five seasons of the New England Philharmonic. In 1988 he and the New England Philharmonic were awarded the American Symphony Orchestra League's ASCAP Award for Adventuresome Programming of Contemporary Music. Mr. Feldman has been conductor of the Berkshire Symphony since the 1989-90 season. With that ensemble, he received his second ASCAP Award for Adventuresome Programming of Contemporary Music, for the 1990-91 season. In the summer of 1991 Mr. Feldman made his conducting debut with the St. Louis Symphony. He has also appeared as guest conductor with the Berkshire Symphony, the Pro Arte Chamber Orchestra, the Springfield Symphony, the MIT Experimental Studio, and the Albany Symphony.

Born in Brooklyn and a graduate of Boston University, Ronald Feldman has taught at Brown University and Brandeis University; he currently teaches at the Tanglewood Music Center and at the Boston Conservatory, where he is conductor of the orchestra and chairman of the string department.



TANGLEWOOD FESTIVAL CHORUS

John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. In addition, the chorus has collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings. The chorus' most recent release, on Philips, is Ravel's *Daphnis et Chloé*, with the Boston Symphony Orchestra under the direction of Bernard Haitink. They may also be heard on the Philips album *We Wish You a Merry Christmas* with John Williams and the Boston Pops Orchestra, as well as on the new Boston Pops Christmas album, *Joy to the World*, on Sony Classical.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

**THE BOSTON POPS ORCHESTRA
THE BOSTON POPS ESPLANADE ORCHESTRA***

JOHN WILLIAMS, Conductor

Thursday evening, December 17, at 7:30
Saturday evening, December 19, at 7:30
Sunday afternoon, December 20, at 3:30
Tuesday evening, December 22, at 7:30
Wednesday evening, December 23, at 7:30*

JOHN WILLIAMS conducting

Monday evening, December 21, at 7:30
Wednesday afternoon, December 23, at 3:30
Thursday, December 24, at noon*
Saturday evening, December 26, at 7:30*
Sunday afternoon, December 27, at 3:30*
Sunday evening, December 27, at 7:30*

HARRY ELLIS DICKSON conducting

Wednesday evening, December 16, at 7:30
Friday evening, December 18, at 7:30
Saturday afternoon, December 19, at 3:30
Sunday evening, December 20, at 7:30
Monday afternoon, December 21, at 3:30
Tuesday afternoon, December 22, at 3:30

RONALD FELDMAN conducting

TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Hallelujah, from *Christ on the Mount of Olives*

Beethoven

Sanctus from *Requiem*

Duruflé

***Join John Williams and Joan Kennedy
at the Symphony Shop!***

This year the Symphony Shop is featuring a collection of delightful holiday gifts plus an expanded selection of BSO and Boston Pops recordings.

Come meet **Joan Kennedy**, who will be autographing copies of her new book, *The Joy of Classical Music*, on Friday evening, December 18, and Saturday afternoon, December 19 (for one-half hour before the concert and during intermission). **John Williams**, who wrote the book's foreword, will also be on hand.

The Symphony Shop, located in the Cohen Wing at the West Entrance on Huntington Avenue, is open for all the Christmas Pops concerts. For further information and to order by phone, please call (617) 638-9383.

A project of the Boston Symphony Association of Volunteers. All proceeds benefit the Boston Symphony Orchestra.



Suite from *La Boutique fantasque*
Overture—Tarantella—Can-Can—
Valse lente—Allegro brillante

Rossini-Respighi

A Christmas Greeting (The Carols of Alfred Burt)
Come, Dear Children—All on a Christmas Morning—
Christ in the Stranger's Guise—Caroling, Caroling—
Some Children See Him—O, Harken Ye

arr. Courage

INTERMISSION

We Wish You a Merry Christmas

arr. Harris

Parade of the Wooden Soldiers, from *Chauve Souris*

Jessel-Gould

Selections from *Home Alone 2*

Williams

Christmas Star—Holiday Flight—
Merry Christmas, Merry Christmas

Sleigh Ride

Anderson

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer—Have Yourself a Merry
Little Christmas—Let It Snow, Let It Snow, Let It Snow—
The Christmas Song—Winter Wonderland—Jingle Bells

For sing-along lyrics, please see page 13.

A Christmas Festival

arr. Anderson

Joy to the World—Deck the Halls—
God Rest Ye Merry, Gentlemen—Good King Wenceslas—
Hark! The Herald Angels Sing—The First Noël—Silent Night—
Jingle Bells—O, Come All Ye Faithful

For notes on the program, please see page 11.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the-Sea, Massachusetts.

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records

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NOTES ON THE PROGRAM

In addition to traditional holiday music and recent works with a Christmas theme (such as John Williams' music from *Home Alone 2*), the 1992 Christmas Pops concerts include familiar and unfamiliar works by composers past and present. Here are notes on some of the different pieces to be heard at these concerts.

Ludwig van Beethoven (1770-1827) wrote a "Hallelujah" chorus for his only oratorio, *Christ on the Mount of Olives*, Opus 85, composed in 1803 and 1804. Though the complete oratorio is not often heard, this chorus remains popular.

One of the great French church organists of our century, Maurice Duruflé (1902-86) wrote music that was almost entirely for his instrument; the few larger works he composed were mostly for the Catholic liturgy. Best known of these is the *Requiem*, composed in 1947, in which Duruflé created a gently mystical work that combined a modern harmonic and orchestral sensibility with melodic lines inspired by—and often actually quoting—those of medieval plainsong.

Ottorino Respighi (1879-1936) wrote music of extraordinary color and orchestral brilliance, partly, no doubt, a consequence of his having studied orchestration with Rimsky-Korsakov during the years he served as



principal violist in the orchestra of the St. Petersburg opera. Moreover, Respighi was interested in older music, and turned time and time again to earlier Italian masters to "colorize" their works in a modern guise. Often he went back as far as the Renaissance, but one of his most delightful confections is *La boutique fantasque*, a suite based on themes from the brilliant melodist and craftsman of early nineteenth-century Italian opera, Gioachino Rossini (1792-1868). Respighi assembled Rossini's themes into this "fantastic shop," where are to be found all manner of musical delights.

For the last decade the touching carols of Alfred Burt (d.1954) have become a Christmas tradition at Boston Pops concerts. Before inoperable lung cancer cut short his life while he was in his early thirties, Burt was active as an arranger and performer for radio and television in southern California. For some years his father, the Reverend Bates G. Burt, had composed a new Christmas carol every year and distributed it to his friends as a Christmas card. Eventually Alfred began writing the music for lyrics provided by his father. The carols were

continued on page 12

NOTES

continued from page 11

frequently sung at Christmas parties around Hollywood (John Williams recalls that singing these songs was often the highlight of the party). Shortly after Burt's death, they were published by Shawnee Press, Inc., and have grown steadily in popularity. One reason for this is that they deal with the sacred side of Christmas rather than the secular elements—shopping, toys, Santa Claus, stockings, and reindeer—that fill most modern Christmas songs.

A popular element in many Christmas stories is that of toys coming to life, as they do in *The Nutcracker*. The "Parade of the Wooden Soldiers" by Leon Jessel (1871-1942), a German composer of operettas and light music, evokes the charming image of toy soldiers coming to life in a spirited march.

—Steven Ledbetter



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A MERRY LITTLE SING-ALONG

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose,
And if you ever saw it,
You would even say it glows.
All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.
Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."
Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history."



HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas, make the Yuletide gay;
From now on, our troubles will be miles away.
Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.
Through the years we all will be together, if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!
It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low,
Let it snow! Let it snow! Let it snow!
When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.
The fire is slowly dying,
And, my dear, we're still good-bye-ing,
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.
Ev'rybody knows a turkey and some mistletoe
Help to make the season bright,
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.
They know that Santa's on his way,
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.
And so I'm offering this simple phrase
To kids from one to ninety-two
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin'?
In the lane, snow is glist'nin',
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!
Gone away is the blue-bird,
Here to stay is a new bird,
He sings a love song, as we go along,
Walkin' in a winter wonderland!
In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!"
But you can do the job when you're in town"—
Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!





JINGLE BELLS

Words and music by J.S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bob'tail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night.—Oh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh—eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.
Oh what fun it is to ride
In a one—horse—o—pen sleigh!

The John Williams Gala Celebration

WEDNESDAY, MAY 12, 1993

You are cordially invited to join the Boston Pops Orchestra and special guests in paying tribute to Conductor John Williams on Wednesday, May 12, 1993, at a gala event in his honor.  Celebrate spring and the opening of the 1993 Spring Pops Season at the *John Williams Gala Celebration* in beautiful Symphony Hall. Raise a toast to the 13-year partnership between Mr. Williams and the Pops as we begin Mr. Williams' last season as Boston Pops Conductor.  Tickets will be available in March. Reserve May 12 for this festive event that will mark the beginning of an exceptional Boston Pops season.



Mark Your Calendar

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FOR SYMPHONY HALL CONCERT AND TICKET INFORMATION—call (617) 266-1492. For program information, call “C-O-N-C-E-R-T” (266-2378).

THE BOX OFFICE is open from 10 a.m. to 6 p.m., Monday through Saturday, and through intermission on concert nights; on Sunday, the box office opens at 1 p.m. American Express, MasterCard, Visa, a personal check, and cash are accepted at the box office. To charge tickets instantly on a major credit card, or to make a reservation and then send payment by check, call “Symphony-Charge” at (617) 266-1200, Monday through Saturday from 10 a.m. until 6 p.m. There is a handling fee of \$2.00 for each ticket ordered by phone.

PLEASE NOTE: In consideration of our artists and patrons, late seating will take place only during the seating break approximately five minutes after the start of each performance.

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CAMERA AND RECORDING EQUIPMENT may not be brought into Symphony Hall during concerts.

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ELEVATORS are located outside the Hatch and Cabot-Cahners rooms on the Massachusetts Avenue side of Symphony Hall, and in the Cohen Wing.

LADIES' ROOMS are located on the orchestra level, audience-left, at the stage end of the hall, on both sides of the first balcony, and in the Cohen Wing.

MEN'S ROOMS are located on the orchestra level, audience-right, outside the Hatch Room near the elevator, and on the first-balcony level, audience-left, outside the Cabot-Cahners Room near the coatroom, and in the Cohen Wing.

COATROOMS are located on the orchestra and first-balcony levels, audience-left, outside the Hatch and Cabot-Cahners rooms, and in the Cohen Wing. The BSO is not responsible for personal apparel or other property of patrons.

LOUNGES AND BAR SERVICE: There are two lounges in Symphony Hall. The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first-balcony level serve drinks starting one hour before each performance.

LOST AND FOUND is located at the switchboard near the main entrance.

WE WISH TO GIVE SPECIAL THANKS to the National Endowment for the Arts and the Massachusetts Cultural Council, a state agency, for their support of the Boston Symphony Orchestra and the Boston Pops.

THE SYMPHONY SHOP is located in the Cohen Wing at the West Entrance. A selection of Symphony Shop merchandise is also available outside the Cabot-Cahners Room in the Massachusetts Avenue corridor. All proceeds benefit the Boston Symphony Orchestra. For further information and telephone orders, please call (617) 638-9383.

The BSO and the Boston Symphony Association of Volunteers thank the BSAV Flower/Decorating Committee for the holiday decorations in the corridors, offices, and lounges of Symphony Hall, and acknowledge the generous support of Mahoney's Rocky Ledge Farm and Nursery, Winchester.



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THE BOSTON POPS ESPLANADE ORCHESTRA
JOHN WILLIAMS, CONDUCTOR

Thursday evening, December 31, 1992, at 10:15

HARRY ELLIS DICKSON conducting
RON DELLA CHIESA, host

NORTHWEST AIRLINES HOLIDAY POPS SERIES

Radetzky March Strauss

Overture to *Candide* Bernstein

A Tribute to Glenn Miller

In the Mood Garland-Hayman

Moonlight Serenade Miller-Hayman

Tuxedo Junction Hawkins-Hayman

St. Louis Blues March Handy/Miller-Hayman

Waltzes from Around the World

Merry Widow Waltz Lehár

Where Is Your Heart, from *Moulin Rouge* Auric

Richard Rodgers Waltzes arr. Anderson

Lover—Falling in Love with Love—Oh, What a
Beautiful Morning—It's a Grand Night for Singing

INTERMISSION

Hey, Look Me Over, from *Wildcat* Coleman-Hayman

Memories Sing-along arr. Hayman

Memories—School Days—I'm Looking Over a Four-Leaf Clover—
Row, Row, Row—I Want a Girl—Always—A Pretty Girl—
If You Knew Suzy—Deep in the Heart of Texas—God Bless America

Twelfth Street Rag Bowman-Hayman

Varsity Drag Henderson-May

Unforgettable Gordon-Morley

From the Fabulous '40s

Satin Doll Ellington-Hayman

Opus One Dorsey-Wilcox

Begin the Beguine Porter-May

Sing, Sing, Sing Prima/Goodman-Hyman

Baldwin Piano

HARRY ELLIS DICKSON

Harry Ellis Dickson is Associate Conductor Laureate of the Boston Pops, founder and Conductor Laureate of the Boston Symphony Youth Concerts, and music director of the Boston Classical Orchestra. He retired in 1987 from the Boston Symphony Orchestra's first violin section. A native of Cambridge, Massachusetts, Mr. Dickson is a graduate of Somerville High School and the New England Conservatory of Music. He studied violin with Carl Flesch and Max Rostal as a fellowship student at Berlin's Hochschule für Musik and later studied conducting with Pierre Monteux at the Domain School in Maine. He joined the Boston Symphony Orchestra in 1938 under Serge Koussevitzky.

Active as a guest conductor, Mr. Dickson has conducted Pops concerts with many orchestras outside of Boston. In addition, he remains active as a conductor of the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra at Symphony Hall, on the Esplanade, and in other areas of New England.

The distinguished recipient of numerous awards, Mr. Dickson is a Chevalier in the Ordre des Arts et des Lettres of the French government and was named an Overseer of the Boston Symphony Orchestra last year. In 1971 the National Conference of the Humanities presented him a Certificate of Honor, recognizing his distinguished contributions to the humanities, and Pi Lambda Theta, a national honor and professional association in education, awarded him the "Excellence in Education" Award. In 1975 the city of Somerville dedicated the Harry Ellis Dickson Center of Fine Arts and Humanities in its Winter Hill Community School, and in 1983 the Boston Public Schools honored him by dedicating the Harry Ellis Dickson Orchestral Suite in the Roland Hayes Division of Music at Madison Park High School. In November 1991, Mayor Raymond L. Flynn dedicated "Harry Ellis Dickson Park" on Westland Avenue near Symphony Hall. Mr. Dickson holds honorary degrees from many local colleges and universities, and from the American College of Greece. His latest honorary degrees were awarded in 1987 by Boston University, the New England Conservatory of Music, the Boston Conservatory, and Framingham State College.

An ardent collector of anecdotes about music and musicians, Mr. Dickson has incorporated many of them into his books, *Gentlemen, More Dolce Please!*, an entertaining view of music behind the scenes, and *Arthur Fiedler and the Boston Pops*. In addition, he furthered the part-time conducting career of his close friend, the late Danny Kaye, with whom he traveled to many countries of the world as musical mentor.

RON DELLA CHIESA

Host of WGBH Radio's *MusicAmerica* and the broadcasts of the Friday-afternoon BSO concerts, Ron Della Chiesa is a well-known Boston radio and television personality. His afternoon jazz program, *MusicAmerica*, showcases the best of America's popular music, from the traditional to the contemporary, Latin salsa to cabaret, big bands to Broadway. Ron Della Chiesa made his on-air debut at the age of ten as a guest on a children's program in his hometown of Quincy, Massachusetts. In 1960 he began his long association with WGBH Education Foundation, doing news and promotional announcements for WGBH/Channel 2 before moving to WGBH Radio full-time in 1969. He has hosted an all-night jazz program, *GBH After Hours*, and is a regular participant in the Channel 2 Auction. This year Ron Della Chiesa celebrates the fifteenth anniversary of *MusicAmerica* and his association with the program. Over the years, Mr. Della Chiesa has expanded *MusicAmerica*'s format to include live performances and such special features as *MusicAmerica Presents: Great Voices*, which showcases today's foremost singers as they "crossover" and perform selections from different music fields. Beginning with the 1991-92 season, Mr. Della Chiesa became the host of WGBH's broadcasts of the Friday-afternoon BSO concerts, which is preceded by *MusicAmerica Presents: The Boston Symphony Orchestra*, an hour-long program that includes features, interviews, and rare archival recordings of BSO performances. Ron Della Chiesa has served as host for numerous musical events in the Boston area, including the Boston Globe Jazz Festival, Jazz Boat cruises, special Boston Pops "Swing" concerts with Harry Ellis Dickson, and concerts at Symphony Hall and the Berklee Performance Center. Among his credits are hosting and narrating local and national television and radio specials, notably the award-winning three-part musical documentary *Heatwave* and WQTV Channel 68's *Around Town*. A board member of many local arts organizations, Ron Della Chiesa is an honorary member of the Boston Jazz Society and the Harlem Jazz Society.

MEMORIES SING-ALONG

arranged by Richard Hayman

MEMORIES

by Gus Kahn and E. Van Alstyne

Memories, memories, dreams of love so true,
O'er the sea of memory I'm drifting back to you;
Childhood days, wildwood days
Among the birds and bees—
You left me alone but still you're my own
In my beautiful memories.

SCHOOL DAYS

by Gus Edwards and Will Cobb

School days, school days,
Dear old golden rule days
Readin' and writin' and 'rithmetic
Taught to the tune of a hick'ry stick.
You were my queen in calico,
I was your bashful barefoot beau,
And you wrote on my slate I love you so,
When we were a couple of kids.

I'M LOOKING OVER A FOUR-LEAF CLOVER

by Mort Dixon and Harry Woods

I'm looking over a four-leaf clover
That I overlooked before
One leaf is sunshine, the second is rain,
Third is the roses that grow in the lane.
No need explaining the one remaining
Is somebody I adore.
I'm looking over a four-leaf clover
That I overlooked before.

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ROW, ROW, ROW

by Jimmie Monaco and William Jerome

Row, row, row,
Way up the river he would
Row, row, row.
A hug he'd give her
Then he'd kiss her now and then,
She would tell him when.
He'd fool around and fool around
And then they'd kiss again.
And then he'd row, row, row,
A little further he would row, Oh, oh, oh, oh,
Then he'd drop both his oars, take a few more encores
And then he'd row, row, row

I WANT A GIRL

by Harry Von Tilzer and William Dillon

I want a girl just like the girl that married dear old dad—
She was a pearl and the only girl that daddy ever had—
A good old-fashioned girl with heart so true
One who loves nobody else but you—
I want a girl just like the girl that married dear old dad

ALWAYS

by Irving Berlin

I'll be loving you—Always
With a love that's true—Always.
When the things you've planned
Need a helping hand
I will understand—Always, always.
Days may not be fair—Always,
That's when I'll be there—Always.
Not for just an hour,
Not for just a day,
Not for just a year but—Always.

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A PRETTY GIRL

by Irving Berlin

A pretty girl is like a melody
That haunts you night and day.
Just like the strain of a haunting refrain,
She'll start upon a marathon
And run around your brain.
You can't escape, she's in your memory
By morning, night and noon—
She will leave you and then
Come back again,
A pretty girl is just like a pretty tune.

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IF YOU KNEW SUZY

by Buddy deSylva and Joseph Meyer

If you knew Suzy, like I know Suzy
Oh! oh! oh! what a girl.
There's none so classy as this fair lassie,
Oh! oh! holy Moses, what a chassis.
We went riding, she didn't balk,
Back from Yonkers I'm the one that had to walk!
If you knew Suzy, like I know Suzy
Oh! oh! what a girl.

DEEP IN THE HEART OF TEXAS

by Don Swander and June Hershey

The stars at night are big and bright
Deep in the heart of Texas,
The prairie sky is wide and high
Deep in the heart of Texas,
The sage in bloom is like perfume
Deep in the heart of Texas,
Reminds me of the one I love
Deep in the heart of Texas.

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GOD BLESS AMERICA

by Irving Berlin

God bless America, land that I love.
Stand beside her and guide her
Through the night with the light from above.
From the mountains, to the prairies,
To the oceans, white with foam,
God bless America, my home sweet home.
God bless America, my home sweet home.

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THE BOSTON POPS ESPLANADE ORCHESTRA

JOHN WILLIAMS, CONDUCTOR

First Violins

Tamara Smirnova-Šajfar
Fredy Ostrovsky
Alfred Schneider
Gottfried Wilfinger
Raymond Sird
Amnon Levy
Aza Raykhtsaum
Bonnie Bewick
James Cooke
Si-Jing Huang
Victor Romanul
Joseph Scheer
Michael Rosenbloom
John Williams
Maynard Goldman
Daniel Banner

Second Violins

Vyacheslav Uritsky
Jennie Shames
Joseph Conte
Kristina Nilsson
Lisa Crockett
Sandra Kott
Victoria Kintner
Tison Street
Diane Pettipaw
Gerald Mordis
Gerald Itzkoff
Paul MacDowell

Violas

Kenneth Stalberg
Anne Black
Barbara Kroll
Susan Culp
Emily Bruell
David Rubinstein
Donna Jerome
Heather Porter

Cellos

Robert Ripley
Luis Leguía
Carol Procter
Owen Young
Emmanuel Feldman
David Finch
George Seaman
Ronald Lowry

Basses

Lawrence Wolfe
Bela Wurtzler
John Salkowski
Robert Caplin
Barry Boettger
Henry Peyrebrune
Nicolas Tsolainos

Flutes

Kathleen O'Donnell
Elinor Preble

Piccolo

Iva Milch

Oboes

Ira Deutsch
Frank Charnley

English Horn

Laurence Thorstenberg

Clarinets

William Wrzesien
Ian Greitzer

Bass Clarinet

Craig Nordstrom

Bassoons

Roland Small
Donald Bravo

Contrabassoon

Gregg Henegar

Horns

Jonathan Menkis
Richard Menaul
Richard Sebring
Kevin Owen
Richard Greenfield

Trumpets

Thomas Rolfs
Thomas Smith
Bruce Hall
Dennis Alves

Trombones

Norman Bolter
R. Douglas Wright
Douglas Yeo

Tuba

Chester Schmitz

Timpani

Frank Epstein

Percussion

Thomas Gauger
J. William Hudgins
Fred Buda
Neil Grover

Harp

Sarah Schuster Ericsson

Piano

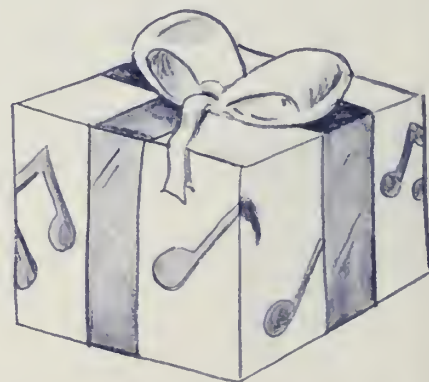
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A Company Christmas at Pops



Tuesday, December 15, 1992



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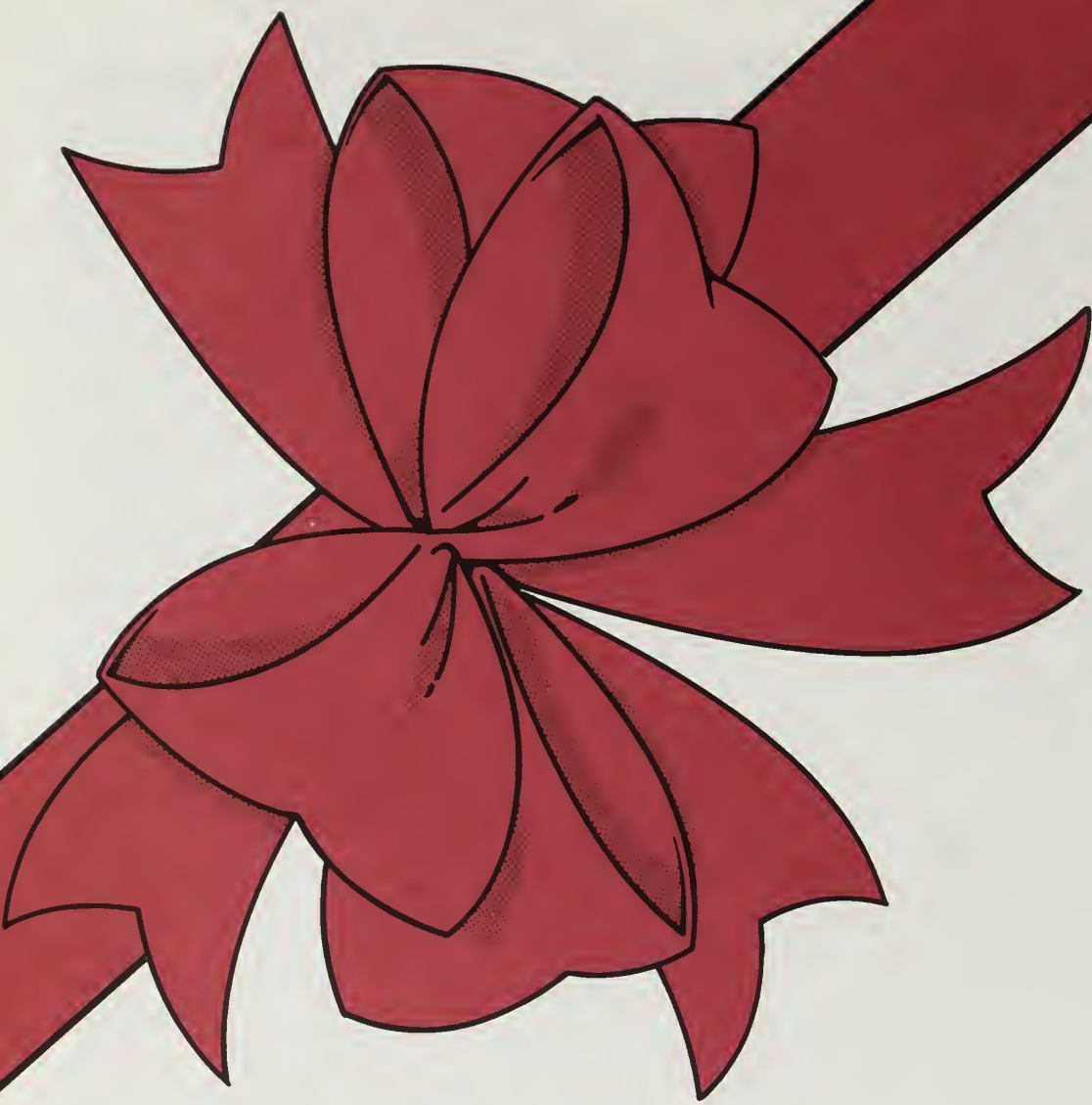
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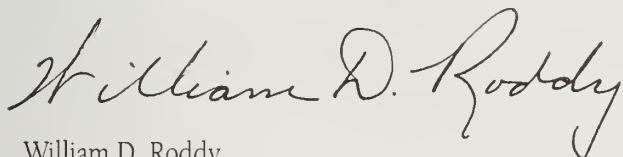
Holiday greetings and welcome to the ninth annual “A Company Christmas at Pops”. We are delighted to have you joining us for this special evening.

Each year, “A Company Christmas at Pops” represents an extraordinary partnership of New England’s business leaders and the Boston Symphony Orchestra. This annual event has become an essential source of funding which helps support the activities of the world-class Boston Symphony and Boston Pops Orchestras. By supporting the BSO, you are affiliated with the BSO’s standards of excellence and can share in the orchestra’s commitment to the community – a commitment that touches the lives of more than one million people each year.

John Williams has planned a special program of traditional favorites and some wonderful surprises. Joining us this evening as our special guests are 200 children from the Boston community, many of whom are hearing a live performance in Symphony Hall for the first time! Earlier, the children enjoyed a holiday dinner provided by Bertucci’s Brick Oven Pizzeria and a surprise visit from Santa, who presented each child with a gift certificate generously donated by TJX Companies, Inc.

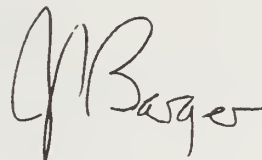
We hope you enjoy this festive evening; perhaps you will see some old friends, make a few new ones, and make plans for an early return to Symphony Hall!

Thank you so much for being a part of “A Company Christmas at Pops”.



William D. Roddy
Chairman

“A Company Christmas at Pops”



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A VITAL PARTNERSHIP:

For more than a century, the Boston Symphony Orchestra has served as a flagship of musical activity in Boston and throughout the world. As the largest orchestral organization in the world, the BSO extends its reach to diverse audiences well beyond Symphony Hall and touches the lives of more than one million people each year through its touring, recordings, and radio and television broadcasts.

However, the price to achieve and sustain the artistic aspirations of the BSO is extremely high: despite performing to capacity audiences around the world, the BSO begins each year with an operating shortfall of nearly \$12 million towards a budget of \$37 million. Twelve years ago, a group of New England business leaders formed the Business Leadership Association (BLA), with the hope of building a strong coalition of corporate support for the Orchestra.

Today, this vital partnership contributes more than 10% of the Orchestra's fixed operating costs annually. The dynamic and loyal support of the Business Leadership Association has been instrumental in enabling the Orchestra to attract the world's finest musicians, maintain Symphony Hall, and to broaden its outreach to the Boston community through diverse educational programs and free Esplanade concerts. In these challenging economic times, it has become even more crucial for members of the corporate community to play a strong leadership role in ensuring that the rich legacy of the BSO can continue for generations to come.

MEMBERSHIP PROGRAMS:

Your company can become a member of the Business Leadership Association with a minimum gift of \$1,500 in support of one or more of the following programs:

- Give to the BOSTON SYMPHONY BUSINESS FUND and help provide essential operating support which directly impacts the BSO's ability to continue its Youth Concerts, community outreach, and education programs, reaching more than 370,000 people annually.

Six choice tables make up the CORPORATE CORNER AT POPS and are reserved exclusively for BSO Business Fund donors of \$1,500 or more. These tables are available at selected Pops concerts and are sold at full price with the following exceptions:

1. A gift of \$2,500 to the BSO Business Fund entitles the donor to one table free of charge.
2. A gift of \$5,000 to the BSO Business Fund entitles the donor to two tables free of charge.

Ticket requests should be made at least two weeks prior to the concert of your choice to assure the availability of tickets.

- JOIN IN THE FUN AT "PRESIDENTS AT POPS", JUNE 2, 1993!

Inaugurated in 1982, "Presidents at Pops" raises more money for the BSO than any other single event. Representatives from more than 100 companies and their guests will gather for this gala event, highlighted by a Boston Pops concert. This exclusive benefit performance is especially designed to entertain and salute companies who support the BSO through their sponsorship of this event. Sponsorship packages are available for \$6,000 and include 20 tickets to the concert gala complete with cocktails and a picnic supper, and an invitation for two to the exclusive black-tie Leadership Dinner on September 23, 1993.

- CELEBRATE THE HOLIDAY SEASON AT "A COMPANY CHRISTMAS AT POPS"!

A popular tradition in the Boston area, this unique and festive event is held exclusively for business leaders and their guests. More than 100 sponsoring companies entertain employees and guests at this special holiday performance by the Boston Pops Orchestra. In keeping with the spirit of the season, 200 underprivileged children from the Boston community are invited as guests for this memorable evening, which includes a surprise visit from Santa. Companies may purchase a sponsorship package for \$3,500 that includes 16 tickets, cocktails, and a catered picnic supper.

- \$25,000 CONDUCTOR'S CIRCLE:

A combined or single gift of \$25,000 to any one of the three corporate programs entitles you to the privilege of sponsoring a concert of your choice (based on availability), including: Twenty complimentary tickets; recognition on the concert program page and in all press releases and media advertising; full page ad opposite the program page; private reception room privileges; special program book recognition as a corporate sponsor throughout the BSO and Pops season; and all Business Leadership Association benefits.

1993 LEADERSHIP DINNER:

Each year the BSO hosts an elegant evening of dinner, dancing, and entertainment to honor the CEO of each "Presidents at Pops" sponsoring company, companies that have purchased a full sponsorship package or more to "A Company Christmas at Pops", and donors who have contributed \$5,000 or more to the Business Fund.

Save the date for next year's Leadership Dinner, scheduled for September 23, 1993; we'd like to show our appreciation for your support. It will be a fabulous evening you won't want to miss.

BENEFITS OF MEMBERSHIP:

A contribution of \$1,500 or more to the Business Fund, "Presidents at Pops", or "A Company Christmas at Pops" entitles your company to the following benefits:

PROGRAM RECOGNITION: Your company and senior executive will receive a complimentary listing in the BSO and Pops program books throughout the season, reaching a distinguished audience of more than 500,000 concertgoers.

TICKET ASSISTANCE: You may obtain concert tickets on short notice, depending upon availability, by calling the Corporate Development Office at (617) 638-9270.

ADVANCE TICKET RESERVATIONS: You will receive advance ticket order forms to purchase tickets for the sell-out Holiday Pops and Tanglewood concerts before they become available to the public.

BERANEK ROOM PRIVILEGES: You will receive the privileged use of the Beranek Room, a private patron's lounge that offers an elegant setting for socializing with friends and associates before concerts and during intermission.

To find out more about how your company might benefit from membership in the BLA, contact Marie Pettibone, Director of Corporate Development, at (617) 638-9278.



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Children's Program 1992

The "A COMPANY CHRISTMAS AT POPS" Committee
welcomes

*Concord Baptist Church
Daniel Joyce Memorial Middle School
Dimock Community Health Center
In the Best Interests of the Children, Inc.
Nativity Preparatory School
New Hope Baptist Church*

as our very special guests this evening

We also wish to express our deepest gratitude to the following
for their generous contributions to the Children's Program

Bertucci's Brick Oven Pizzeria
for providing the children's dinners

and

The TJX Companies, Inc.
for donating gift certificates to the children.

We would like to thank the following individuals and corporations
who have so generously contributed to the Children's Program by sponsoring one of the
two hundred underprivileged children attending this evening's
"A Company Christmas at Pops."

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Northern Telecom, Inc.
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Shawmut Bank, N.A.
Sherin and Lodgen
Signal Technology Corporation
The Talbots, Inc.
Tiffany & Co.
Unicco Service Company
WCVB-TV
The Westin Hotel, Copley Place
Woodstock Corporation

Concord Baptist Church

Concord Baptist Church celebrates 76 years of service to the community in Boston's historic South End. The church sponsors many activities, including youth outreach programs, vacation bible school, scouting programs, and drug prevention and rehabilitation programs. The Concord Youth Choir sings frequently in area churches and has performed in Jordan Hall.

Daniel Joyce Memorial Middle School

The Daniel Joyce Memorial Middle School in Woburn maintains a collaborative education program for mentally delayed children in which the middle school curriculum is adapted for students with special needs. A special feature of the program is that honor society students assist their handicapped classmates, providing a unique learning experience for all. In working together, the students share their special skills and gain mutual understanding and respect for one another.

Dimock Community Health Center

Dimock Community Health Center is a private, non-profit institution providing comprehensive health and human services to residents of Roxbury, Dorchester, and Jamaica Plain. Founded in 1863 as the New England Hospital for Women and Children by Dr. Marie Zakrzewska, Dimock graduated the first certified nurse and the first African American nurse in the nation.

Located in Roxbury, Dimock offers an array of services to approximately 500 people daily including: ambulatory care; substance abuse treatment; child development programs; health vocational training; and HIV/AIDS services. Dimock's vision for the future involves utilizing its unique physical resources to develop a comprehensive health and human services campus, a "one-stop shopping model" of health care delivery well-suited to the needs of urban families.

In the Best Interests of the Children, Inc.

In the Best Interests of the Children, Inc. (ITBIC), is a wholly volunteer, non-profit organization dedicated to raising public awareness about children and teenagers with HIV/AIDS. To provide these children with direct care and support, ITBIC raises funds for hospital and community based programs.

Nativity Preparatory School

A Jesuit Learning Center

Nativity Preparatory School is a Jesuit middle school dedicated to educating highly motivated young men from the inner-city neighborhoods of Boston. Staffed entirely by full-time volunteers, Nativity Prep offers an academically challenging and highly structured program that includes a full-day schedule of classes, an evening study program, Saturday field trips, and a summer camp. The goals of the tuition-free school are to prepare students for admission to quality high schools and to provide them with the encouragement, tutoring, and financial support to perform well at that level.

New Hope Baptist Church

Organized in 1938, New Hope Baptist Church is a thriving community church located in Boston's South End. New Hope's motto is "The Church That Cares and Shares". Throughout the years, the church has reached out to the community through a variety of services and ministries, including AIDS support programs, prayer service, bible study, Girl Scouts/Boy Scouts, and clothing and food outreach activities.

December 15, 1992

Smoked Shrimp with Corn Relish

Tenderloin of Beef au Poivre
served with Caramelized Pearl Onion Relish

White and Wild Rice with Dried Apricots and Currants

Fennel and Roasted Pepper Salad with Snow Peas

Lemon and Thyme Bread with Sweet Butter

*Coffee is available at table locations; please ask your server.
Balcony coffee service is available in the Cabot-Cahners Room.*

A trash bag has been provided for your convenience.

Please take your supper box home with you.

Joy Perfume compliments of Neiman Marcus and Jean Patou

Acknowledgements

The “A Company Christmas at Pops” Committee wishes to express its sincere appreciation to the following for their generous contribution to this evening’s holiday benefit performance.

Bertucci’s Brick Oven Pizzeria

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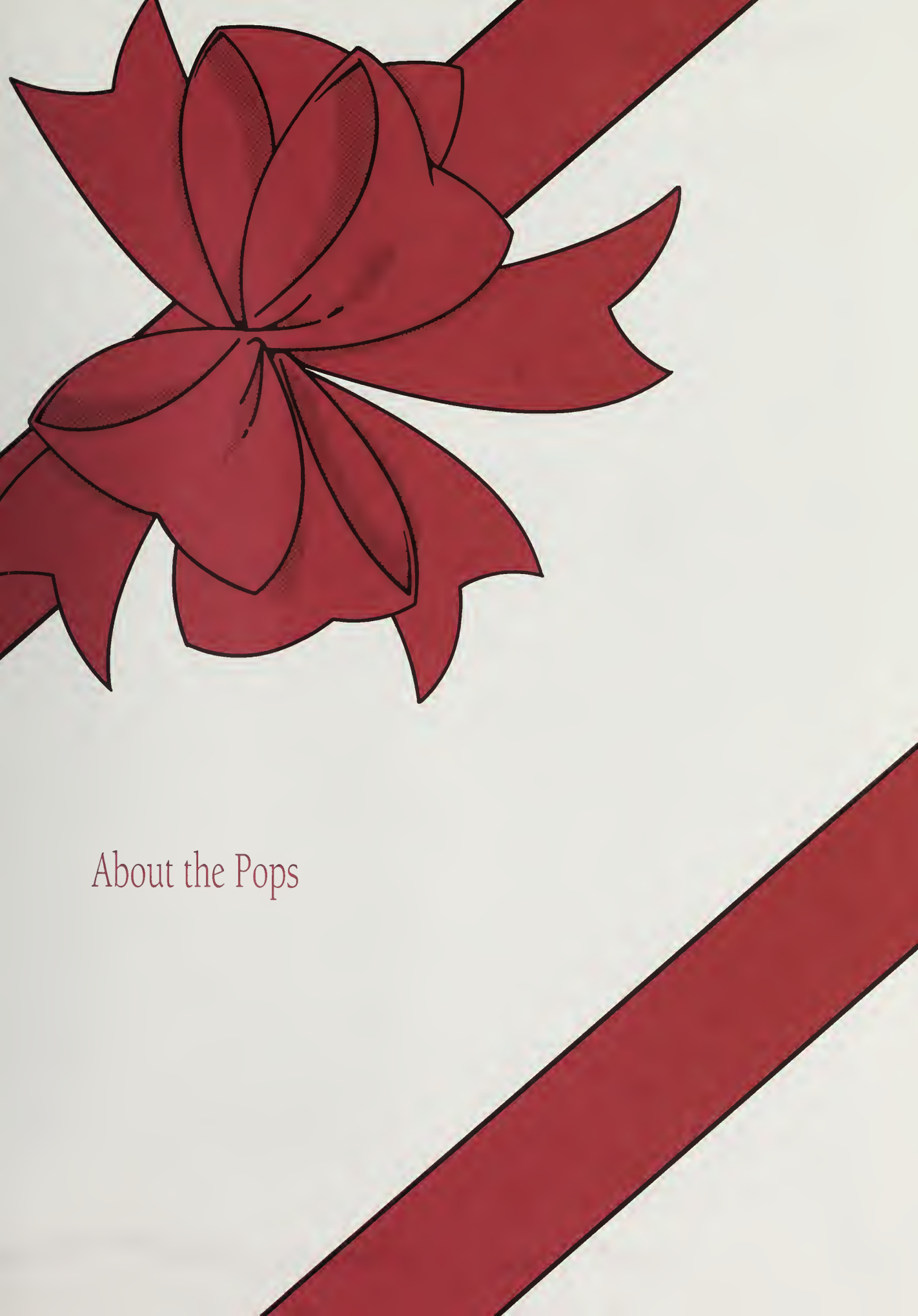
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About the Pops

A Brief History of the Boston Pops

The promise of something new and exciting at Boston's Music Hall brought out a large crowd on July 11, 1885, none of whom could have guessed that they were present for what would become a national tradition. Boston, of all American cities, had a reputation of sobriety in matters musical – the notion of “good music” as “high art” was intimately bound up with the understanding that the music must be, above all, serious. What a surprise, then, to discover that Henry Lee Higginson, the founder in 1881 of the Boston Symphony Orchestra, proposed to establish in the summer “concerts of a lighter kind of music.”

Higginson's idea was inspired in part by his early experiences as a music student in Vienna, where he enjoyed the delights of Austrian concert gardens, which offered light music in the relaxed atmosphere of a cafe setting. He was also a realist with a strong desire to provide fuller employment for the members of the Boston Symphony Orchestra, who at the time worked only six months of the year.

When the dream was finally realized, it was a bold innovation. Billed as the “Promenade Concerts,” they combined light classical music, tunes from the current hits of the musical theater, and occasionally a novelty number designed largely to generate laughter with clever musical tricks. In addition, Music Hall was among the first public buildings lighted by electricity, and nowhere else in the city could music be heard in the same room where refreshments and light alcoholic beverages were being served. The highest social circles of Boston were present, and, at intermission, the audience enjoyed promenading to meet friends and sport the latest spring fashions. Allowing for some changes of taste over the course of a century, the early programs were remarkably similar to the Pops programs of today.

Throughout the orchestra's early history, almost all of the Pops conductors were drawn from the membership of the BSO. The principal exception was the first conductor, Adolf Neuendorff, a German-born musician who came to America in 1854 and studied music here. A prominent opera conductor, he had led the American premieres of Wagner's *Lohengrin* and *Die Walküre* and was an active composer of operettas for the German-language theater in New York. Several of the conductors were significant musical figures: Timothée Adamowski, a distinguished violinist and chamber musician; Max Zach, who later became conductor of the St. Louis Symphony Orchestra, and Gustav Strube, a prolific composer who heard fifteen of his orchestral works performed by the Boston Symphony Orchestra and later became the first conductor of the Baltimore Symphony Orchestra and director of the Peabody Conservatory in Baltimore. Often the conductorship was shared between two people during a season, which provided some variety in programming tastes and also encouraged concertgoers to attend more than once each year.

The new century dawned in Boston with a new name and a new home for the “Promenade Concerts.” The change came with the temporary move from Music Hall to Mechanics Hall while the Boston Symphony Orchestra's new home in Back Bay was still under construction. In 1900 the programs began carrying, for the first time, the punchy and by now commonly accepted term, the “Pops.” Now being frequently performed was a recent patriotic work by America's “March King,” John Philip Sousa, which in later decades was to become a celebrated Pops signature piece – “The Stars and Stripes Forever.”

The history of the Boston Pops Orchestra was for many years linked with the name of Arthur Fiedler, who in 1930 became the first American-born conductor put in charge of entertaining Pops audiences. Born in Boston, trained in Germany, Fiedler joined the Boston Symphony Orchestra in 1915 as a twenty-year-old violinist. He played both violin and viola under several Pops conductors, notably the Italians Agide Jacchia and Alfredo Casella. In order to develop his skills as a conductor, Fiedler formed the Fiedler Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time, his efforts to establish a series of free outdoor orchestral concerts resulted, in 1929, in the first Esplanade Concerts on the east bank of the Charles River. With Fiedler's appointment as eighteenth conductor of the Boston Pops the following year, the modern Pops was established. Fiedler took a strong interest in American music and young American soloists; he also emphasized popular contemporary compositions as well as light music of earlier days.

Fiedler's Esplanade concerts were eventually absorbed by the Boston Symphony Orchestra organization. Recordings, tours, and guest appearances made Fiedler and the Boston Pops Orchestra famous. One of their earliest releases, Jacob Gade's *Jalousie*, issued in 1935, became the first orchestral record ever to “go gold” by selling more than a million copies. *Jalousie* and Gershwin's *Rhapsody in Blue* launched the Boston Pops Orchestra as the most-recorded orchestra in the world.

The current series of live local Boston Pops radio broadcasts was initiated in 1952; as of 1962, syndicated Pops radio broadcasts have been heard nationally each week. Starting in 1969, the national public television program “Evening at Pops,” a joint production of WGBH-TV in Boston and the Boston Symphony Orchestra, Inc., made the Pops familiar and welcome visitors to households all over the country and even beyond its borders.

Following Fiedler's death on July 10, 1979, Boston Pops Associate Conductor Harry Ellis Dickson and a number of guest conductors led Boston Pops concerts until John Williams was appointed Conductor in January 1980. Mr. Williams has broadened the Boston Pops repertory, maintained the popularity of “Evening at Pops,” and led a series of best-selling recordings for Sony Classical and Philips Records.

Pops concerts are performed by the Boston Pops Orchestra, which is composed of members of the Boston Symphony Orchestra (except for twelve of the principal players, who tour during the Pops season as the Boston Symphony Chamber Players), and by the Boston Pops Esplanade Orchestra, made up of other Boston-based musicians. Both the Boston Pops Orchestra and the Boston Pops Esplanade Orchestra represent the city of Boston on tour. The Boston Pops Orchestra has appeared at the White House and at the Lincoln Memorial; Mr. Williams led the Boston Pops Orchestra on a tour of Japan in June 1990. The Boston Pops Esplanade Orchestra has made six tours of United States summer festivals and in November 1987 visited Japan with John Williams. The Boston Pops season begins immediately following the close of the Boston Symphony Orchestra's winter season, usually in early May, and continues through early July. There is an annual Christmas Pops series, and a New Year's Eve gala at Symphony Hall as well.

The Boston Pops Orchestra

JOHN WILLIAMS

Conductor

FIRST VIOLINS

Tamara Smirnova-Šajfar
Leo L. Beranek Chair
Laura Park
Edward and Bertha C. Rose Chair
Bo Youp Hwang
Lucia Lin
Gottfried Wilfinger
Freddy Ostrovsky
Leo Panasevich
Alfred Schneider
Raymond Sird
Ikuko Mizuno
Amnon Levy

SECOND VIOLINS

Vyacheslav Uritsky
Ronald Knudsen
Joseph McGauley
Leonard Moss
*Harvey Seigel
†Jerome Rosen
*Sheila Fiekowsky
Ronan Lefkowitz
*Nancy Bracken
*Jennie Shames
*Aza Raykhtsaum
*Valeria Vilker Kuchment
*Bonnie Bewick
*Tatiana Dimitriades
*James Cooke
*Si-Jing Huang
‡Joseph Conte
‡Joseph Scheer

VIOLAS

Robert Barnes
Joseph Pietropaolo
Michael Zaretsky
Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
*Edward Gazouleas
*Kazuko Matsusaka
‡Emily Bruell
‡David Rubinstein

**Participating in a system of rotated seating within each string section*

†On Sabbatical

‡Substituting

HARRY ELLIS DICKSON

Associate Conductor Laureate

CELLOS

Martha Babcock
Helene and Norman L. Cahners Chair
Sato Knudsen
Joel Moerschel
Robert Ripley
Luis Leguía
Carol Procter
*Ronald Feldman
*Jerome Patterson
*Jonathan Miller
*Owen Young

BASSES

Lawrence Wolfe
Joseph Hearne
Bela Wurtzler
John Salkowski
*Robert Olson
*James Orleans
*Todd Seeber
*John Stovall

FLUTES

Fenwick Smith
‡Elinor Preble

PICCOLO

Geralyn Coticone

OBOES

Keisuke Wakao
Wayne Rapier

ENGLISH HORN

Laurence Thorstenberg

CLARINETS

William Hudgins
Thomas Martin

BASS CLARINET

Craig Nordstrom

BASSOONS

Richard Ranti
Roland Small

CONTRABASSOON

Gregg Henegar

RONALD FELDMAN

Assistant Conductor

HORNS

Richard Sebring
Daniel Katzen
Jay Wadenpfuhl
Jonathan Menkis
‡Richard Menaul

TRUMPETS

Timothy Morrison
Peter Chapman
Thomas Rolfs
‡Bruce Hall

TROMBONES

Norman Bolter
‡Douglas Wright

BASS TROMBONE

Douglas Yeo

TUBA

Chester Schmitz

TIMPANI

Everett Beale

PERCUSSION

Thomas Gauger
Frank Epstein
J. William Hudgins
Fred Buda

RHYTHM SECTION

Bob Winter – *Piano*
Fred Buda – *Drums*

HARP

Ann Hobson Pilot

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Peter Riley Pfitzinger

John Williams



In January 1980, John Williams was named nineteenth conductor of the Boston Pops Orchestra since its founding in 1885. He will retire as Boston Pops Conductor following the spring 1993 Boston Pops season. Mr. Williams was born in New York and moved to Los Angeles with his family in 1948. There he attended UCLA and studied composition privately with Mario Castelnuovo-Tedesco. After service in the Air Force, Mr. Williams returned to New York to attend the Juilliard School, where he studied piano with Madame Rosina Lhevinne. While in New York, he also worked as a jazz pianist, both in clubs and on recordings. Again Mr. Williams moved to Los Angeles, where he began his career in the film studios, working with such composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for many television programs in the 1960s, winning two Emmy awards for his work.

John Williams has composed the music and served as music director for more than seventy films, including *Far and Away*, *JFK*, *Hook*, *Home Alone*, *Presumed Innocent*, *Born on the Fourth of July*, *Indiana Jones and the Last Crusade*, *Always*, *Stanley and Iris*, *The Accidental Tourist*, *Empire of the Sun*, *The Witches of Eastwick*, *Indiana Jones and the Temple of Doom*, *Return of the Jedi*, *E.T. (the Extra-Terrestrial)*, *Raiders of the Lost Ark*, *The Empire Strikes Back*, *Superman*, *Close Encounters of the Third Kind*, *Star Wars*, *Jaws*, and *Goodbye, Mr. Chips*. He has received thirty Academy Award nominations and has been awarded four Oscars and fifteen Grammys, as well as several gold and platinum records. His most recent Oscar was for Best Original Score for a Motion Picture, for *E.T.* In 1992 he received two Academy Award nominations, for the score to *JFK* and the song "When You're

Alone" from the film *Hook*. He recently completed the music for *Home Alone 2* and is working on scores to two new Spielberg films.

In addition to his film music, Mr. Williams has written many concert pieces, including two symphonies, and a flute concerto and violin concerto recorded by the London Symphony Orchestra. Recent works include the "Mission Theme" for NBC News, the Liberty Fanfare, composed for the rededication of the Statue of Liberty, "We're Lookin' Good!," composed for the Special Olympics in celebration of the 1987 International Summer Games, the theme for the 1988 Summer Olympics held in Seoul, Korea, and a clarinet concerto, which was performed at the 1991 Boston Pops concert at Tanglewood. Other recent works include music for the 1992 Summer Olympics and a bassoon concerto, commissioned for New York Philharmonic principal bassoonist Judy LeClair.

The soundtrack album to *Star Wars* has sold more than four million copies, more than any non-pop album in recording history. The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records. Many of Mr. Williams' film scores have been recorded, and his highly acclaimed albums with the Boston Pops Orchestra include *Pops Out of This World*, *Pops in Space*, *Pops on the March*, *That's Entertainment (Pops on Broadway)*, *Pops Around the World*, *Aisle Seat*, a collaboration with soprano Jessye Norman entitled *With a Song in My Heart*, a collection of favorite Americana entitled *America*, *the Dream Goes On*, *Swing, Swing, Swing*, *Bernstein by Boston*, *Pops in Love*, *By Request . . .*, an album of music by John Williams, Holst's *The Planets*, *Digital Jukebox*, *Pops Britannia*, *Salute to Hollywood*, *Pops à la Russe*, an album of favorite Russian music, and an all-Gershwin album entitled *Pops by George*. The first recording by John Williams and the Boston Pops Orchestra on the Sony Classical label, *Music of the Night*, an album of contemporary and classic show tunes, was released in 1990. Also for Sony Classical, they have recorded a collection of favorite marches, entitled *I Love a Parade*, an album of John Williams' music for the films of Steven Spielberg entitled *The Spielberg/Williams Collaboration*, *The Green Album*, which includes "This Land Is Your Land," "Simple Gifts," and "Theme for Earth Day," and a new Christmas album entitled *Joy to the World*.

Mr. Williams has led the Boston Pops Esplanade Orchestra on United States tours in 1985, 1989, and 1992, and on a tour of Japan in November 1987. He led the Boston Pops Orchestra on a tour of Japan in June 1990. Mr. Williams has also appeared as guest conductor with a number of major orchestras, including the London Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, the Denver Symphony, the Indianapolis Symphony, and the Los Angeles Philharmonic, with which he has appeared many times at the Hollywood Bowl. He holds honorary degrees from Berklee College of Music in Boston, Boston University, the New England Conservatory of Music, Northeastern University, Saint Anselm College, Tufts University, the University of Massachusetts at Boston, and the University of South Carolina at Columbia.

The Boston Pops Orchestra Conductors

A history of the Boston Pops Orchestra shows many changes in conductors, two or three often dividing a season. Adolf Neuendorff, who later became conductor of the Metropolitan Opera, conducted the first "Pops" concert on July 11, 1885, when the Boston Symphony Orchestra was four years old. The first concerts were called "Promenade Concerts," after the old London concerts.

Music Hall

1885	Adolf Neuendorff
1886	John C. Mullaly
1887	Adolf Neuendorff Wilhelm Rietzel
1888	Franz Kneisel Adolf Neuendorff
1889	Adolf Neuendorff
1890	(There were no Pops in this year)
1891	Timothée Adamowski Eugen Gruenberg
1892	} Timothée Adamowski
1893	
1894	
1895	Antonio de Novellis
1896	Max Zach
1897	Max Zach Leo Schulz
1898	Max Zach Gustav Strube
1899	Max Zach

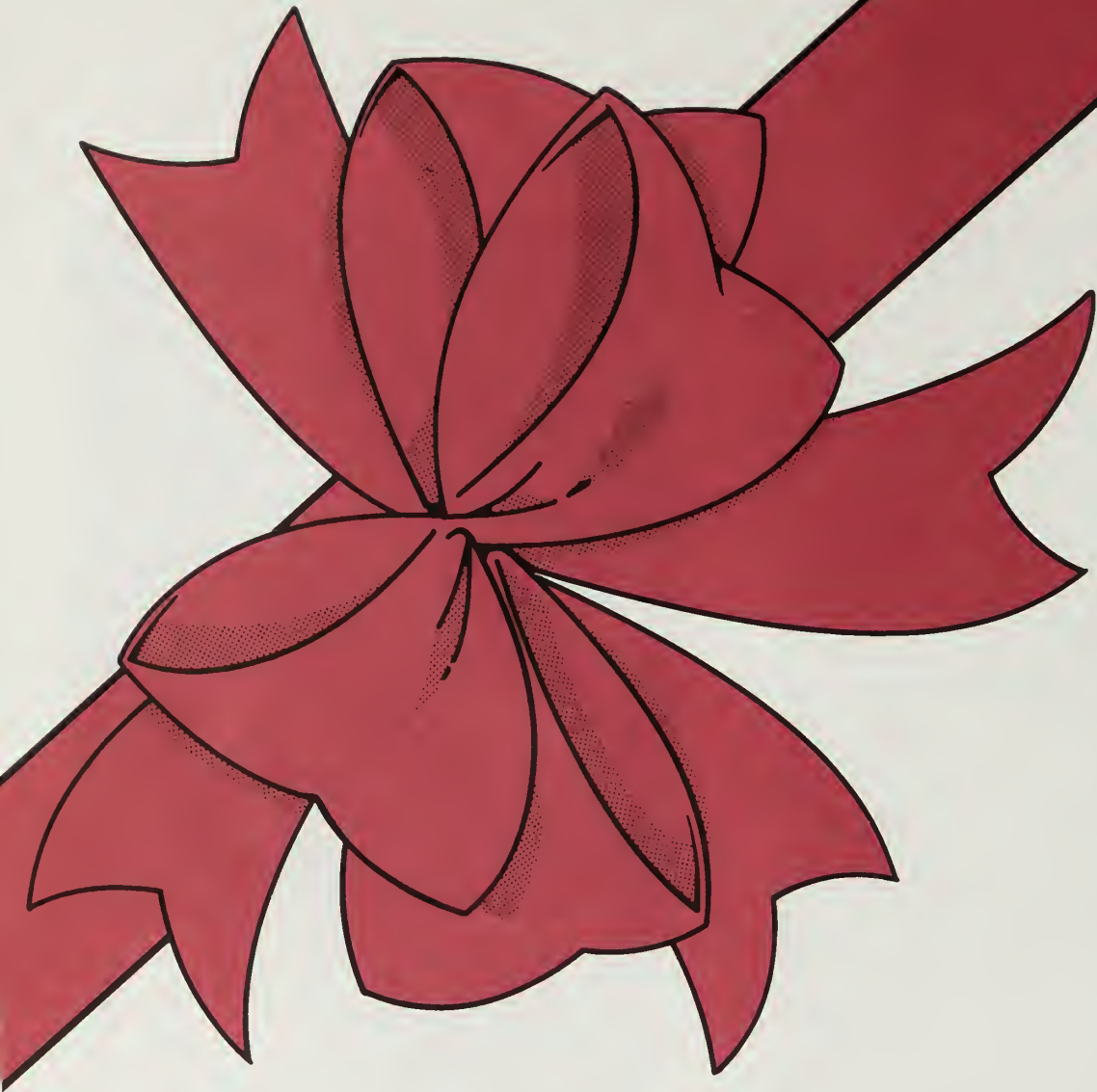
Mechanics Hall

1900	Max Zach Gustav Strube
------	---------------------------

Symphony Hall

1901	} Max Zach, Gustav Strube
1902	
1903	} Timothée Adamowski
1904	

1905	Timothée Adamowski Gustav Strube
1906	Timothée Adamowski Max Zach
1907	Gustav Strube
1908	Gustav Strube Arthur Kautzenbach
1909	Gustav Strube Arthur Kautzenbach André Maquarre
1910	} Gustav Strube, André Maquarre
1911	
1912	
1913	Otto Urack André Maquarre
1914	Clement Lenom
1915	André Maquarre Ernst Schmidt Clement Lenom
1916	Ernst Schmidt Clement Lenom André Maquarre; autumn season, Josef Pasternack
1917	André Maquarre
1918-1926	Agide Jacchia
1927-1929	Alfredo Casella
1930-1979	Arthur Fiedler
Since January 1980	John Williams



Tonight's Program

THE BOSTON POPS ORCHESTRA
JOHN WILLIAMS, *Conductor*

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, *Conductor*

A COMPANY CHRISTMAS AT POPS
Tuesday evening, December 15, 1992, at 8:00

Hallelujah, from *Christ on the Mount of Olives*

Beethoven

Dance of the Buffoons, from *The Snow Maiden*

Rimsky-Korsakov

Waltz of the Flowers, from *The Nutcracker*

Tchaikovsky

Rejoice greatly, from *Messiah*

Handel

Fum, Fum, Fum

arr. Sadin

O Holy Night

Adam-Courage

MARY ANN BOZZUTI, soprano

A Christmas Greeting (The Carols of Alfred Burt)

arr. Courage

Come, Dear Children – All on a Christmas Morning –

Christ in the Stranger's Guise – Caroling, Caroling –

Some Children See Him – O, Harken Ye

INTERMISSION

Christmas Fanfare

P. Williams

BELLS OF BOSTON AT FANEUIL HALL MARKETPLACE, Irwin Gelber, Director

Selections from *Home Alone 2*

Williams

Christmas Star – Merry Christmas, Merry Christmas

A Vist from St. Nicholas (*'Twas the Night Before Christmas*)

arr. Reisman

Words by Clement C. Moore

DAVID McCULLOUGH, narrator

Sleigh Ride

Anderson

O Christmas Tree

trad.

Featuring Santa's CEOs (Chief Entertainment Officers)

A Merry Little Sing-Along

arr. Reisman

Rudolph the Red-Nosed Reindeer – Have Yourself a Merry Little Christmas –

Let It Snow, Let It Snow, Let It Snow – The Christmas Song – Winter Wonderland – Jingle Bells

For sing-along lyrics, please see page 25.

A Christmas Festival

arr. Anderson/Courage

Joy to the World – Deck the Halls – God Rest Ye Merry, Gentlemen – Good King Wenceslas –

Hark! The Herald Angels Sing – The First Noël – Silent Night – Jingle Bells – O, Come All Ye Faithful

For notes on the program, please see page 24.

Stage decorations by Pauline Runkle, Floral Artistry, Manchester-by-the Sea, Massachusetts

Baldwin Piano

The Boston Pops Orchestra and John Williams may be heard on Sony Classical and Philips Records.

Mary Ann Bozzuti

Making a return appearance at “A Company Christmas at Pops,” soprano Mary Ann Bozzuti has appeared in a variety of operatic and concert settings throughout New England. A Metropolitan National Council Regional Finalist, Ms. Bozzuti studied with Phyllis Curtin at Boston University’s Graduate School for the Arts and was a Vocal Fellow at the Tanglewood Music Center in 1990 and 1991. Among her honors are the Esther B. and Samuel S. Kahn Career Entry Award from Boston University and the Barbara and Stanley Richman Memorial Award from the Opera Theatre of Saint Louis. She appeared in a number of major roles with the Opera Institute of Boston

University, and in 1990 created the role of The Soprano in the world premiere of Gerald Busby’s *Orpheus in Love*, which she has performed in Boston, New York, and Moscow. In the spring of 1991, Mary Ann Bozzuti made an unexpected and acclaimed debut with the Opera Theatre of Saint Louis, when, on some twenty minutes notices, she stood in for an ailing colleague in the role of Tatiana in *Eugene Onegin*. Ms. Bozzuti returned there during the 1992 season to appear in the American premiere of Judith Weir’s *The Vanishing Bridegroom*. Following the season she was awarded a career development grant from the Richard Gaddes Fund for Young Singers.

The “Bells of Boston”

Faneuil Hall Marketplace’s resident handbell ensemble, the “Bells of Boston,” has revitalized the New England tradition of handbell ringing, founded in this country in 1923 by Margaret Schurcliff of Boston. The 1992 “Bells of Boston” features twenty-four players – eighteen handbell ringers and a six-member women’s chorus. The bell ringers, most of whom are students at the Boston Conservatory, the New England Conservatory of Music, and Berklee College of Music, play two to four handbells each, for a total of sixty-one bells with a range

of five octaves. They perform using the extended arm technique, in which players “flick” their wrists to produce a controlled, accurate tone from each bell. Irwin Gelber, “Bells of Boston” conductor of three years, is Director of Special Programs and a member of the piano faculty at the Boston Conservatory. A graduate of the Juilliard School of Music and a Fulbright Scholar, he has pursued a career as a piano soloist, recitalist, chamber musician, and teacher, in this country and in Europe.

David McCullough

David McCullough is the author of six widely acclaimed works of history and biography: *The Johnstown Flood*, *The Great Bridge*, the story of the building of the Brooklyn Bridge, *The Path Between the Seas*, an epic chronicle of the creation of the Panama Canal, *Mornings on Horseback*, the life of young Theodore Roosevelt, *Brave Companions*, essays on heroic figures past and present, and a biography of Harry S. Truman, published in June 1992. Born in Pittsburgh in 1933, Mr. McCullough was educated there and at Yale. His reviews and essays have appeared in such publications as *Audubon*, *Life*,

The New Republic, *The New York Times Magazine*, *Smithsonian*, and *American Heritage*. He is president of the Society of American Historians and a winner of the New York Public Library’s Literary Lion Award. The recipient of nine honorary degrees in both the humanities and engineering, Mr. McCullough has taught at the Wesleyan Writers Conference and at Cornell. He is known to millions of television viewers as the host of the award-winning PBS series “The American Experience,” and as the narrator of such acclaimed documentaries as *The Civil War* and *LBJ*.

Tanglewood Festival Chorus



John Oliver, Conductor

The Tanglewood Festival Chorus was organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center; the chorus celebrated its twentieth anniversary in April 1990. Co-sponsored by the Tanglewood Music Center and Boston University, and originally formed for performances at the Boston Symphony Orchestra's summer home, the chorus

was soon playing a major role in the BSO's Symphony Hall season as well. Now the official chorus of the Boston Symphony Orchestra, the Tanglewood Festival Chorus is made up of members who donate their services, performing in Boston, New York, and at Tanglewood, working with Music Director Seiji Ozawa, John Williams and the Boston Pops, and such prominent guest conductors as Bernard Haitink, Roger Norrington, and Simon Rattle. The chorus has also collaborated with Seiji Ozawa and the Boston Symphony Orchestra on numerous recordings, beginning with Berlioz's *The Damnation of Faust* for Deutsche Grammophon, a 1975 Grammy nominee for Best Choral Performance. An album of a *cappella* twentieth-century American music recorded at the invitation of Deutsche Grammophon was a 1979 Grammy nominee. Recordings with Seiji Ozawa and the Boston Symphony Orchestra currently available on compact disc include Strauss's *Elektra*, Mahler's Second and Eighth symphonies, and Schoenberg's *Gurrelieder*, on Philips; Beethoven's Choral Fantasy with Rudolf Serkin, on Telarc; Poulenc's *Gloria* and *Stabat mater* with Kathleen Battle, on Deutsche Grammophon; and Debussy's *La Damselle élue* with Frederica von Stade, on CBS Masterworks. The chorus' most recent release, on Philips, is Ravel's *Daphnis et Chloé*, with the Boston Symphony Orchestra under Bernard Haitink's direction. They may also be heard on the Philips album "We Wish You a Merry Christmas" with John Williams and the Boston Pops Orchestra.

In addition to his work with the Tanglewood Festival Chorus, John Oliver is conductor of the MIT Chamber Chorus and MIT Concert Choir, a senior lecturer in music at MIT, and conductor of the John Oliver Chorale, which he founded in 1977. Mr. Oliver made his Boston Symphony conducting debut at Tanglewood in 1985.

Notes on the Program

In addition to traditional holiday music and recent works with a Christmas theme (such as John Williams' score to *Home Alone 2*), the 1992 "Company Christmas" concert includes familiar and unfamiliar works by composers past and present. Here are notes on some of the different pieces to be heard at these concerts.

Ludwig van Beethoven (1770-1827) wrote a "Hallelujah" chorus for his only oratorio, *Christ on the Mount of Olives*, Opus 85, composed in 1803 and 1804. Though the complete oratorio is not often heard, the chorus remains popular.

Operas, ballets, and films often have a Christmas theme. Nikolai Rimsky-Korsakov (1844-1908) is best known outside of Russia as a composer of purely orchestral music, but he also wrote a dozen operas, and these contain many wonderful orchestral interludes as well. *The Snow Maiden*, composed in 1880, is not strictly about Christmas, but its fairy-tale style – set in midwinter and involving a search for love – befits this time of year; the "Dance of the Buffoons" is the most famous part of the score. The ballet *The Nutcracker*, with its story of Christmas gifts and magical transformations, has become a

seasonal tradition a century after Peter Ilyich Tchaikovsky (1840-93) composed the brilliant "Waltz of the Flowers" brings the ballet to a whirling climax.

For the last decade, the touching carols of Alfred Burt (d.1954) have become a Christmas tradition at Boston Pops concerts. Before inoperable lung cancer cut short his life while he was in his early thirties, Burt was active as an arranger and performer for radio and television in southern California. For some years his father, the Reverend Bates G. Burt, had composed a new Christmas carol every year and distributed it to his friends as a Christmas card. Eventually Alfred began writing the music for lyrics provided by his father. The carols were frequently sung at Christmas parties around Hollywood (John Williams recalls that singing these songs was often the highlight of the party). Shortly after Burt's death, they were published by Shawnee Press, Inc., and have grown steadily in popularity. One reason for this is that they deal with the sacred side of Christmas rather than the secular elements – shopping, toys, Santa Claus, stockings, and reindeer – that fill most modern Christmas songs.

– Steven Ledbetter

A Merry Little Sing-Along

RUDOLPH THE RED-NOSED REINDEER

Words and music by Johnny Marks

Rudolph, the red-nosed reindeer,
Had a very shiny nose,
And if you ever saw it,
You would even say it glows.

All of the other reindeer
Used to laugh and call him names.
They never let poor Rudolph
Join in any reindeer games.

Then one foggy Christmas Eve,
Santa came to say:
"Rudolph, with your nose so bright,
Won't you guide my sleigh tonight."

Then how the reindeer loved him,
As they shouted out with glee:
"Rudolph, the red-nosed reindeer,
You'll go down in history."

HAVE YOURSELF A MERRY LITTLE CHRISTMAS

Words and music by Hugh Martin and Ralph Blane

Have yourself a merry little Christmas, let your heart be light;
From now on, our troubles will be out of sight.
Have yourself a merry little Christmas, make the Yuletide gay;
From now on, our troubles will be miles away.

Here we are as in olden days,
Happy golden days of yore.
Faithful friends who are dear to us
Gather near to us once more.

Through the years we all will be together, if the Fates allow;
Hang a shining star upon the highest bough,
And have yourself a merry little Christmas now.

LET IT SNOW! LET IT SNOW! LET IT SNOW!

Words by Sammy Cahn Music by Jule Styne

Oh! the weather outside is frightful,
But the fire is so delightful,
And since we've no place to go,
Let it snow! Let it snow! Let it snow!

It doesn't show signs of stopping,
And I brought some corn for popping;
The lights are turned 'way down low,
Let it snow! Let it snow! Let it snow!

When we finally kiss goodnight,
How I'll hate going out in the storm!
But if you'll really hold me tight,
All the way home I'll be warm.

The fire is slowly dying,
And, my dear, we're still good-bye-ing,
But as long as you love me so,
Let it snow! Let it snow! Let it snow!

THE CHRISTMAS SONG

Words and music by Mel Tormé and Robert Wells

Chestnuts roasting on an open fire,
Jack Frost nipping at your nose,
Yuletide carols being sung by a choir,
And folks dressed up like Eskimos.

Ev'rybody knows a turkey and some mistletoe
Help to make the season bright,
Tiny tots with their eyes all a-glow
Will find it hard to sleep tonight.

They know that Santa's on his way,
He's loaded lots of toys and goodies on his sleigh.
And ev'ry mother's child is gonna spy
To see if reindeer really know how to fly.

And so I'm offering this simple phrase
To kids from one to ninety-two
Al-tho' it's been said many times, many ways:
Merry Christmas to you.

WINTER WONDERLAND

Words by Dick Smith Music by Felix Bernard

Sleigh-bells ring, are you list'nin?
In the lane, snow is glist'nin'?
A beautiful sight, we're happy tonight,
Walkin' in a winter wonderland!

Gone away is the blue-bird,
Here to stay is a new bird,
He sings a love song, as we go along,
Walkin' in a winter wonderland!

In the meadow we can build a snowman,
Then pretend that he is Parson Brown:
He'll say, "Are you married?" We'll say, "No, man!
But you can do the job when you're in town" –

Later on, we'll conspire,
As we dream by the fire,
To face unafraid, the plans that we made,
Walkin' in a winter wonderland!

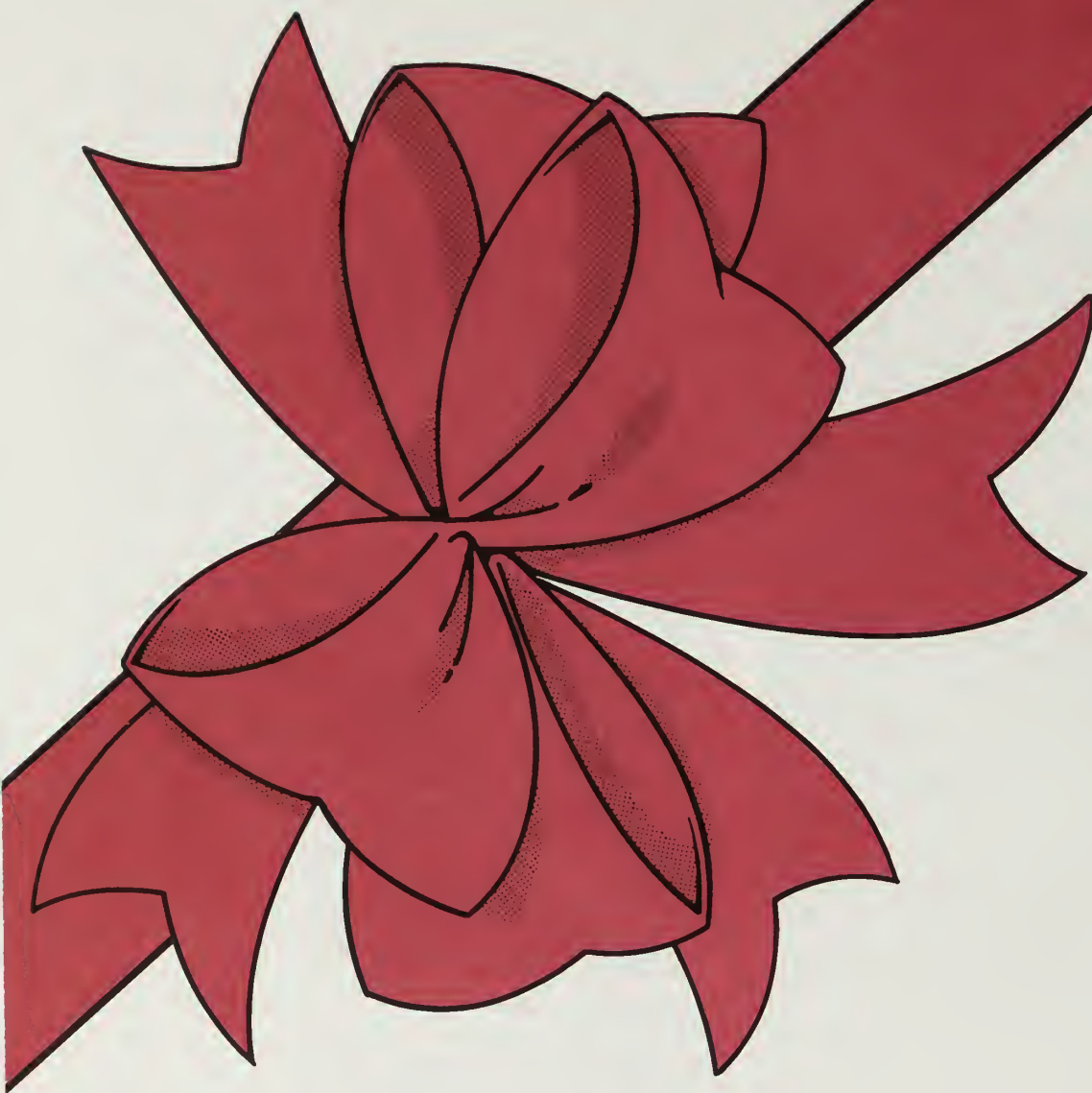
JINGLE BELLS

Words and music by J.S. Pierpont

Dashing thro' the snow, in a one-horse open sleigh,
O'er the fields we go, laughing all the way;
Bells on bob'tail ring, making spirits bright;
What fun it is to ride and sing
A sleigh-ing song to-night. – Oh!

Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh-eigh!
Jingle bells, jingle bells, jingle all the way!
Oh what fun it is to ride
In a one-horse open sleigh.

Oh what fun it is to ride
In a one-horse-o-pen sleigh!



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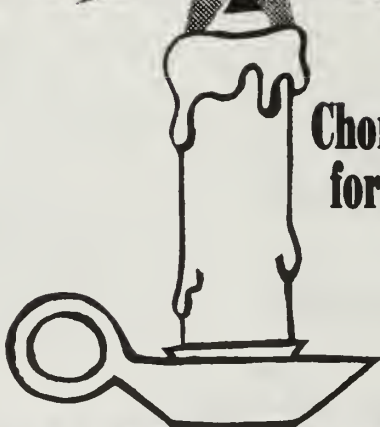
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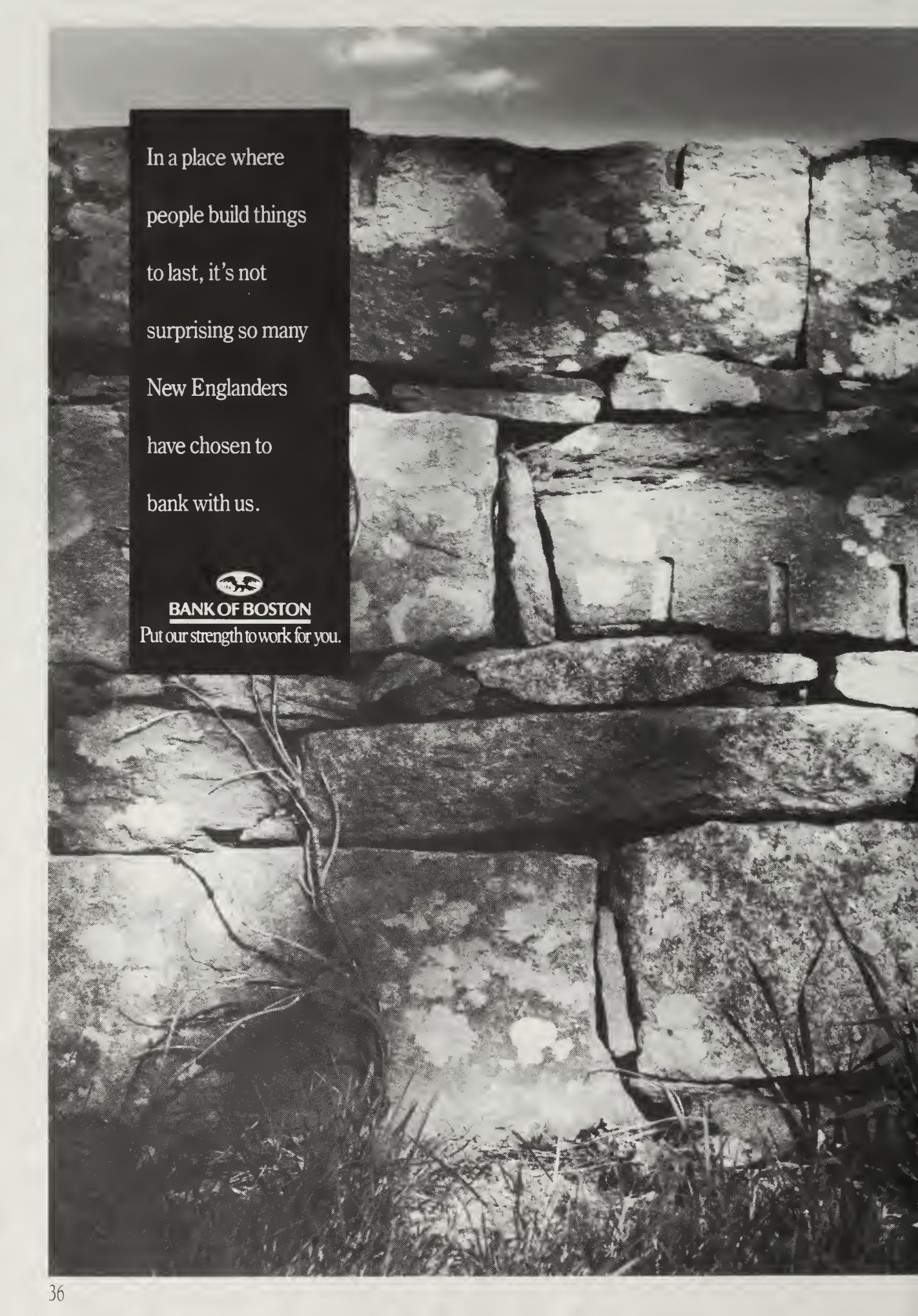
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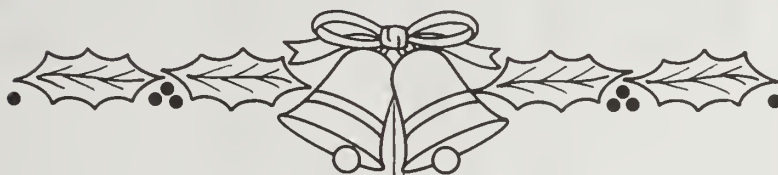
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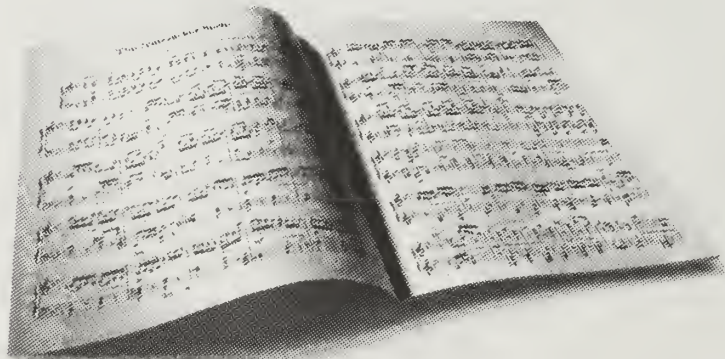
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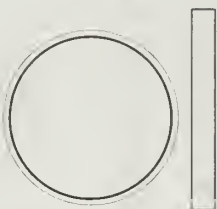
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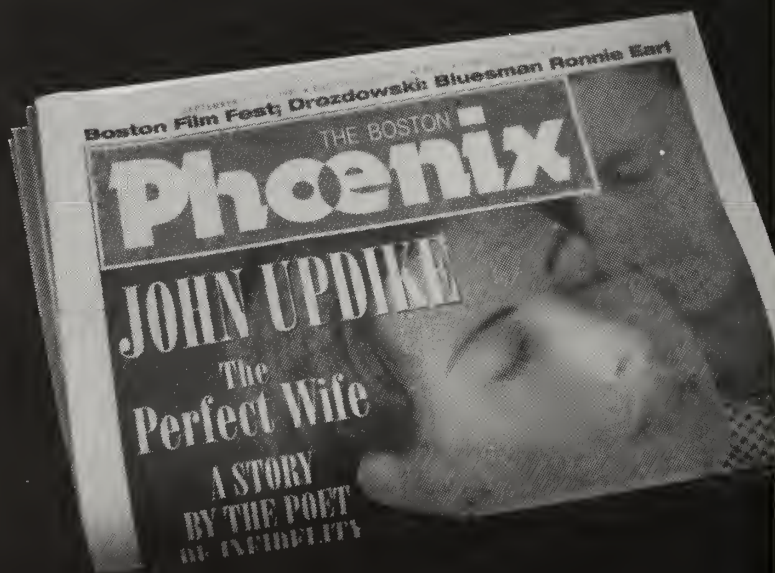
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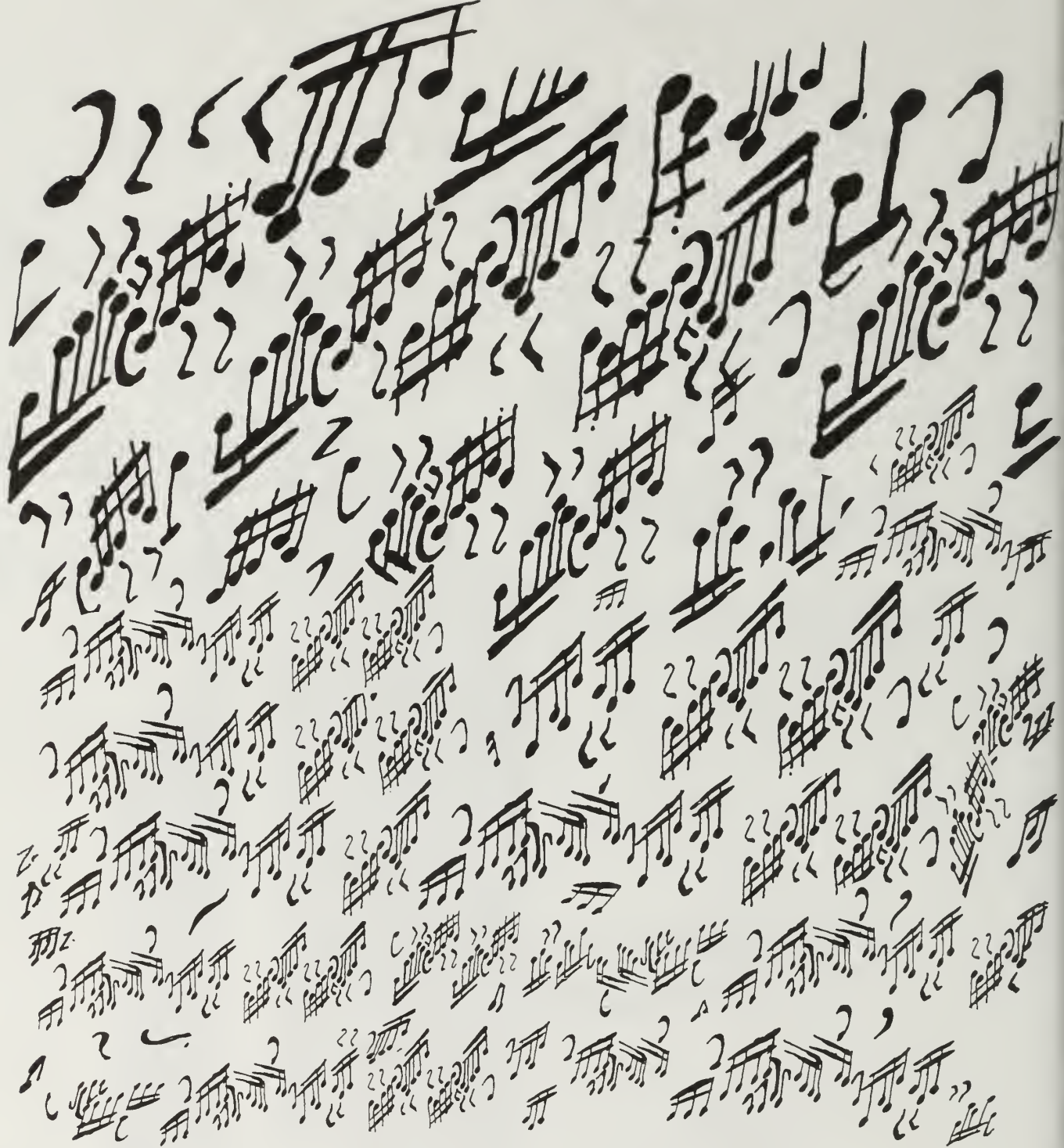
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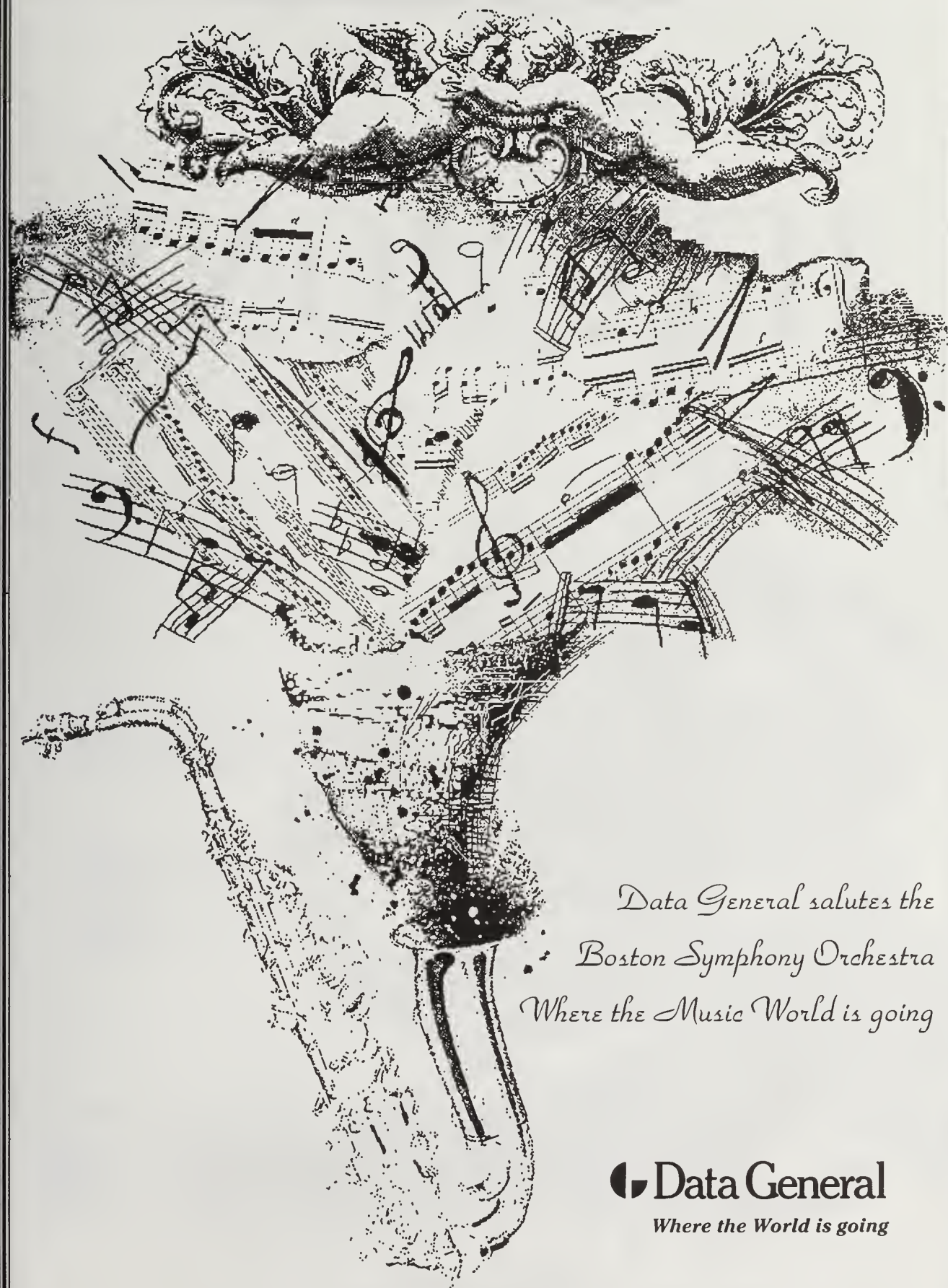
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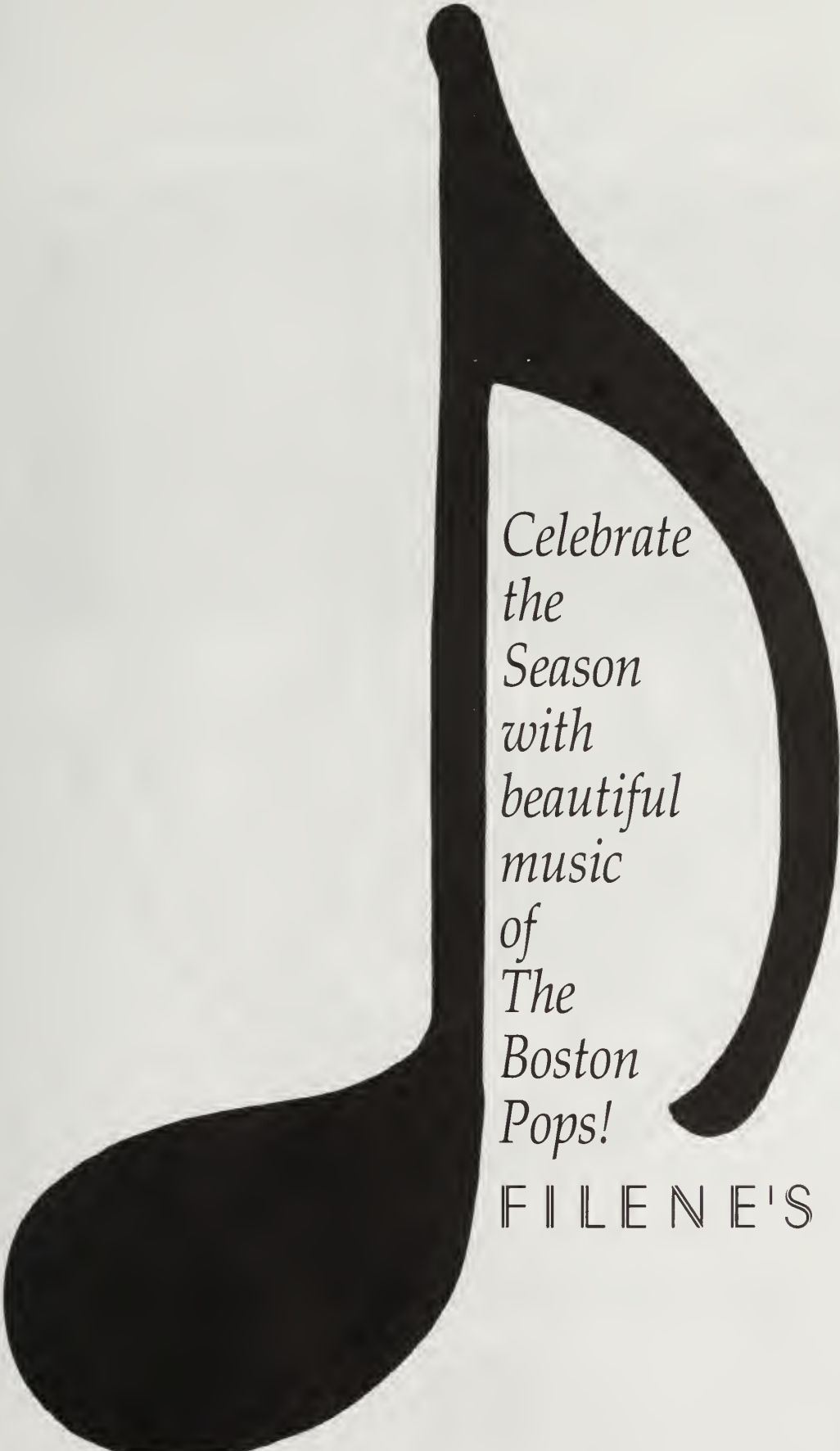
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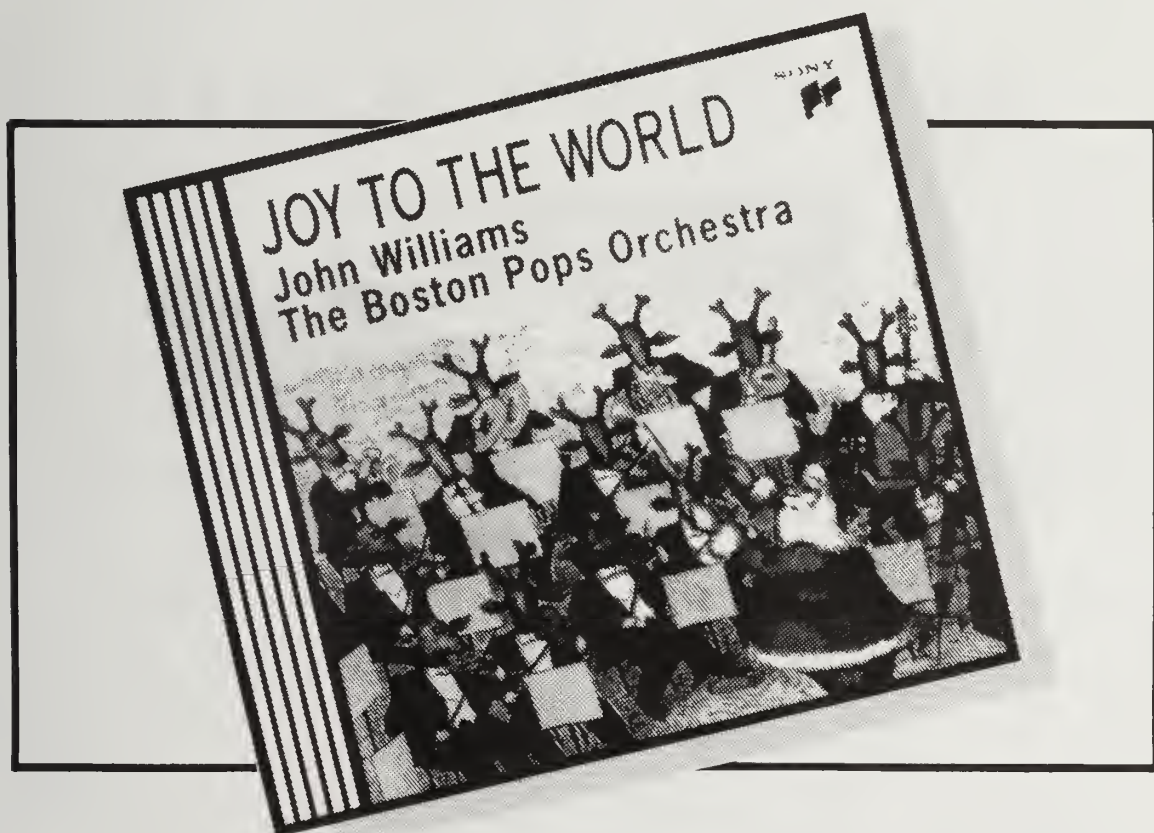


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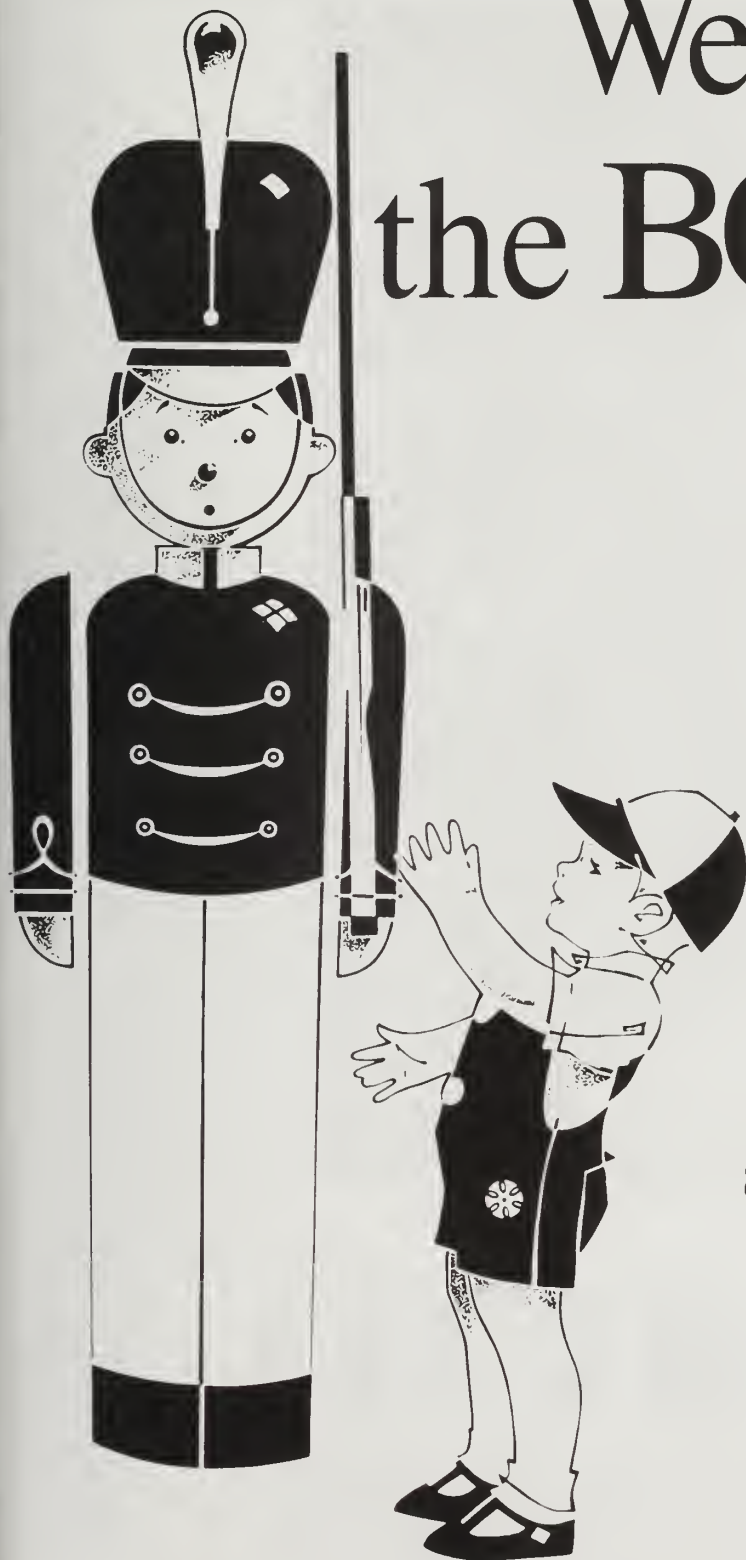
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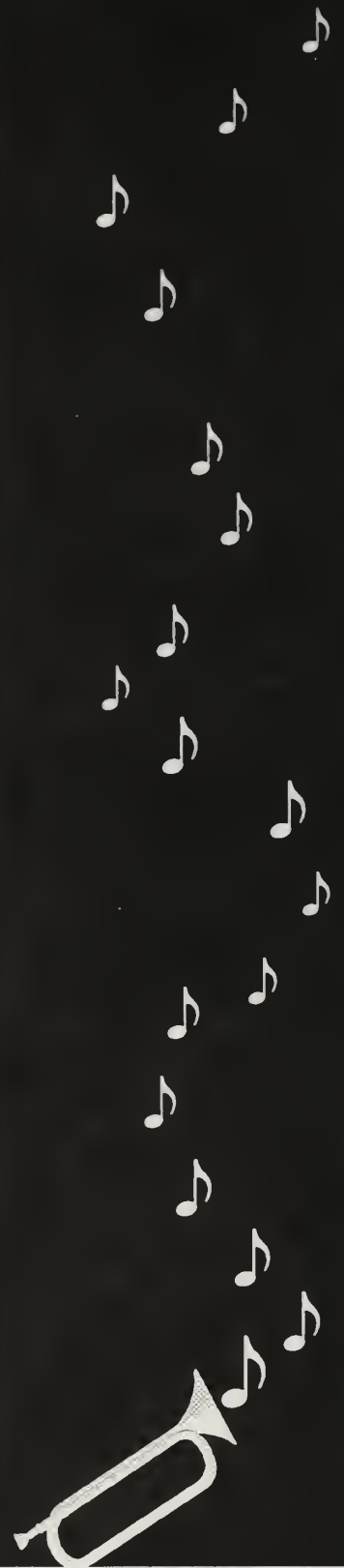


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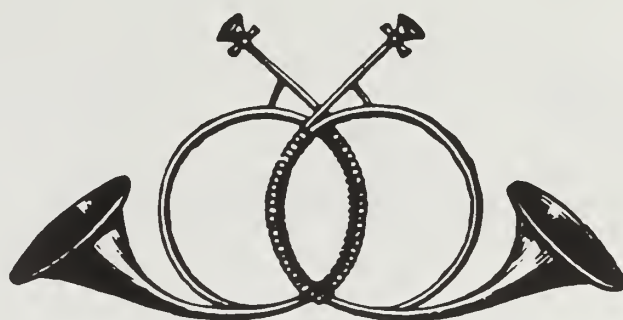
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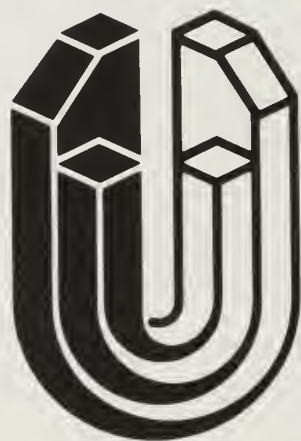
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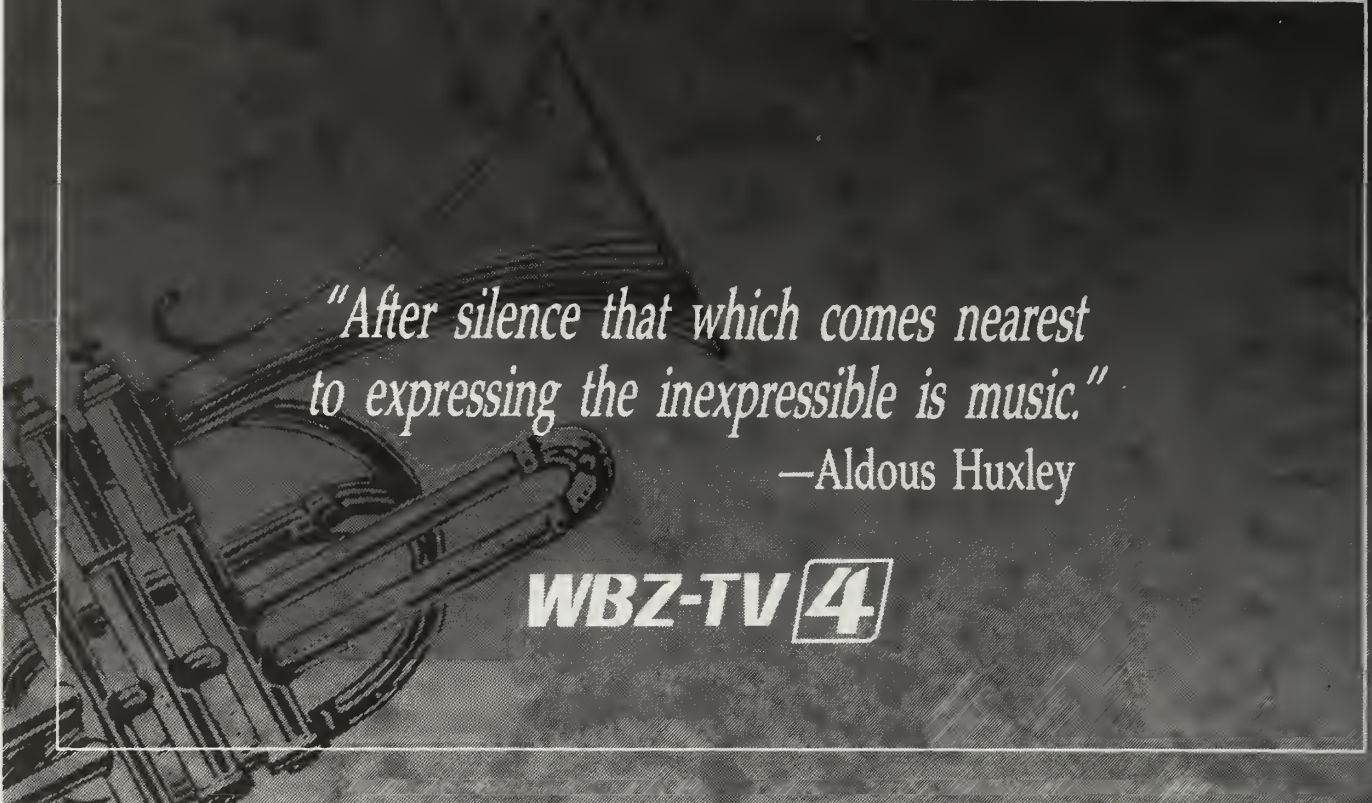


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